MOVIE CLASSIC

May

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Book and Lyrics by Rida Johnson Young

with
FRANK MORGAN
Douglas Dumbrille
A Metro-Goldwyn-Mayer Picture
Produced by HUNT STROMBERG

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MURPHY McHENRY
Editor

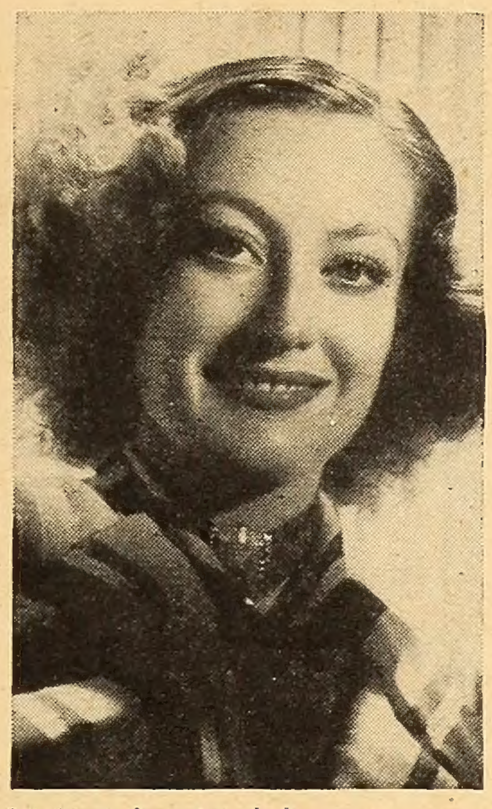
VOL. 8 No. 3

MOVIE CLASSIC

EDITED IN HOLLYWOOD AND NEW YORK

LAURENCE REID
Managing Editor

MAY, 1935



We don't blame you, for that happy smile, Joan Crawford, after hearing the box-office reports on "Forsaking All Others." That picture was an answer to plenty of your critics—and MOVIE CLASSIC'S mailbox has been crammed with letters from readers, saying so. You have defenders, Joan, who would gladly go gunning for anybody who makes newspaper-stabs at you. But you can — and will — dispose of the opposition in person in June MOVIE CLASSIC, with "Joan Crawford Answers Her Critics."

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MEMBER AUDIT BUREAU OF CIRCULATION

Inside News of HOLLYWOOD

By Jack Grant

Academy Sweepstakes

THE Academy of Motion Picture Arts and Sciences, an organization formed to bestow appropriate honors upon deserving artists in all branches of the industry, has made its Awards for 1934.

It Happened One Night, the delightful and romantic comedy turned out by Columbia with Clark Gable and Claudette Colbert as stars, swept the field and took five different prizes.

The list of awards made at the Academy banquet, Hollywood's greatest annual affair, follows:

Best performance, actress: Claudette Colbert in *It Happened One Night.*

Best performance, actor: Clark Gable in *It Happened One Night.*

Best Production: Columbia for *It Happened One Night.*

Best Direction: Frank Capra for *It Happened One Night.*

Best Original story: Oliver H. P. Garrett and Joseph L. Mankiewicz for *Manhattan Melodrama.*

Best Adaptation: Robert Riskin for *It Happened One Night.*

American Injustice

THERE has seldom been such a case of the miscarriage of the much-boasted American justice as that which concerns Alberto Valentino. The brother of the beloved Rudolph Valentino has watched Rudy's estate, originally evaluated at close to a million dollars, vanish in thin air. One property after another was sold or declared worthless until only Falcon Lair remained. Now that has gone too, purchased for a mere eighteen thousand dollars of its one hundred and twenty-five thousand appraisal. And even at that price, not a penny will go to Rudy's rightful heirs. Administration expenses, income taxes and other liens against the estate will absorb it all.

Alberto Valentino, with his wife and son, faces the necessity of finding another home. For a number of years now, the Valentino family have been living in rooms over the garage at Falcon Lair. They have drawn a monthly wage of thirty-five dollars as caretakers. There have been times, when work was scarce, when that money was all they had to live on. Now that their tiny income is gone and the roof over their heads, too, Alberto *has* to find work. Not that he hasn't tried, walking the streets day after day, anxious to take any honest job. But work isn't easy to find for a man who speaks broken English.

Surely, in this great industry, there is a place for him. His brother is one of filmdom's immortals. Sentimentality alone should demand that somebody give him a job. He speaks and writes four languages. Yet his adopted land, the country that applauded Rudy to the echo, hasn't a friendly hand for Alberto Valentino.

A Boy Grows Older

IN A Los Angeles newspaper appeared the account of a robbery at Jackie Cooper's home. Throughout the story, the reporter consistently called him by his last name. "Look mother," said Jackie upon reading the paper, "I'm 'Cooper' now. I guess I've grown up."

Stymieing the Censor

ANNA STEN'S new picture for Samuel Goldwyn, *The Wedding Night*, contains a scene that censors will have trouble cutting. The situation is this: Anna Sten, as a Polish farmer's daughter, is forced by a blizzard to spend the night in Gary

[*Continued on page* 8]



George Bancroft, Mrs. Bancroft and their charming daughter were among those who attended the opening of Jack Dempsey's new restaurant in New York

Mae's Change of Pace...

by Ted Allen

Every big league pitcher knows the value of a change of pace. First a fast one, then a wide curve, then a high one on the inside, then another fast one right across the heart of the plate. That wins baseball games.

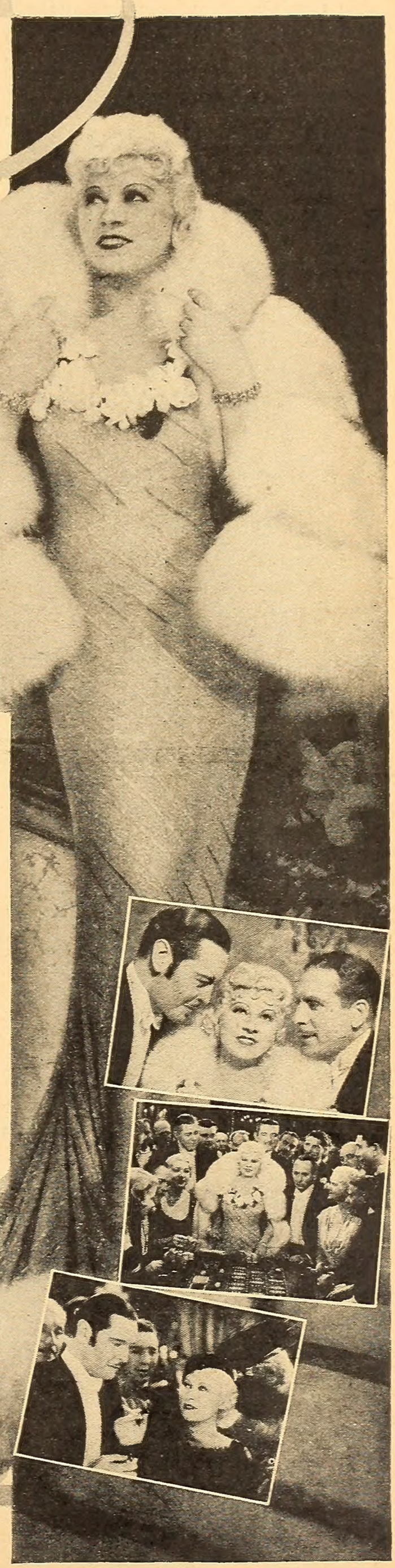
And Mae West, the feminine Babe Ruth of the screen, knows all about change of pace too. An expert on fast ones and wide curves, she long ago learned the value of varying her style to meet public demand.

All of which is by way of pointing out that Mae West is about to give theatre-goers a brand-new version of herself. Having set a home-run record with her characterizations of the Gay Nineties, she decided it was time to change pace. She has done it by going completely, down-to-the-minute modern in her newest Paramount Picture, "How Am I Doin'?"

Gone are the exaggerated curves and towering head-dresses of "She Done Him Wrong." In their place are the just-as-alluring 1935 model curves and the smartest of today's coiffures. The trailing gowns of the Mauve Decade have been replaced by Travis Banton's smartest creations. The sixteen-cylinder town car replaces the horse-drawn barouche. And there isn't a pearl gray derby or a handle-bar mustache to be found on either Paul Cavanaugh or Ivan Lebedeff, the "tall, dark and handsome" masculine members of the cast!

Always her own scenarist, Miss West has seen to it that the story is as modern as the characters who appear in it. But she hasn't lost sight of the basic entertainment values that have distinguished every one of her box office smashes of the past. It's a Mae West story tailored in the 1935 fashion for Mae West by Mae West and directed by Alexander Hall, the man who gave the screen "Little Miss Marker."

"How Am I Doin'?" the star asks in the title of this Paramount Picture. And the answer from an army of West fans-promises to be a mighty "Okay, Mae!"



[*Advertisement*]

INSIDE News of HOLLYWOOD

[*Continued from page 6*]

Cooper's house. They are alone in the place and Cooper, before going to bed, tiptoes into the girl's room to place another blanket over her. He kisses her once, then runs out of the room.

If the censors cut that scene on any one of the grounds for which censors mutilate pictures, they will put an entirely different implication upon the night Anna and Gary spend under the same roof.

Takes and Retakes

W. S. VAN DYKE has the unique distinction of being the only director in Hollywood who doesn't go to see his own daily rushes—you know, the scenes that are taken each day. "If there is anything wrong with 'em, I'll hear about it," he says. "So why waste time looking at 'em myself?"

Long trips shooting pictures in the far-off corners of the world, where there is no equipment to develop rushes, probably taught Van that he doesn't need to view his day's work in a projection room.

Practice

IN *Strangers All,* William Bakewell plays another of his long line of characterizations of boys who have ambitions to become actors. Preston Foster cracked, "If Billy plays enough of these kids, he will be an actor yet. Always practicing."

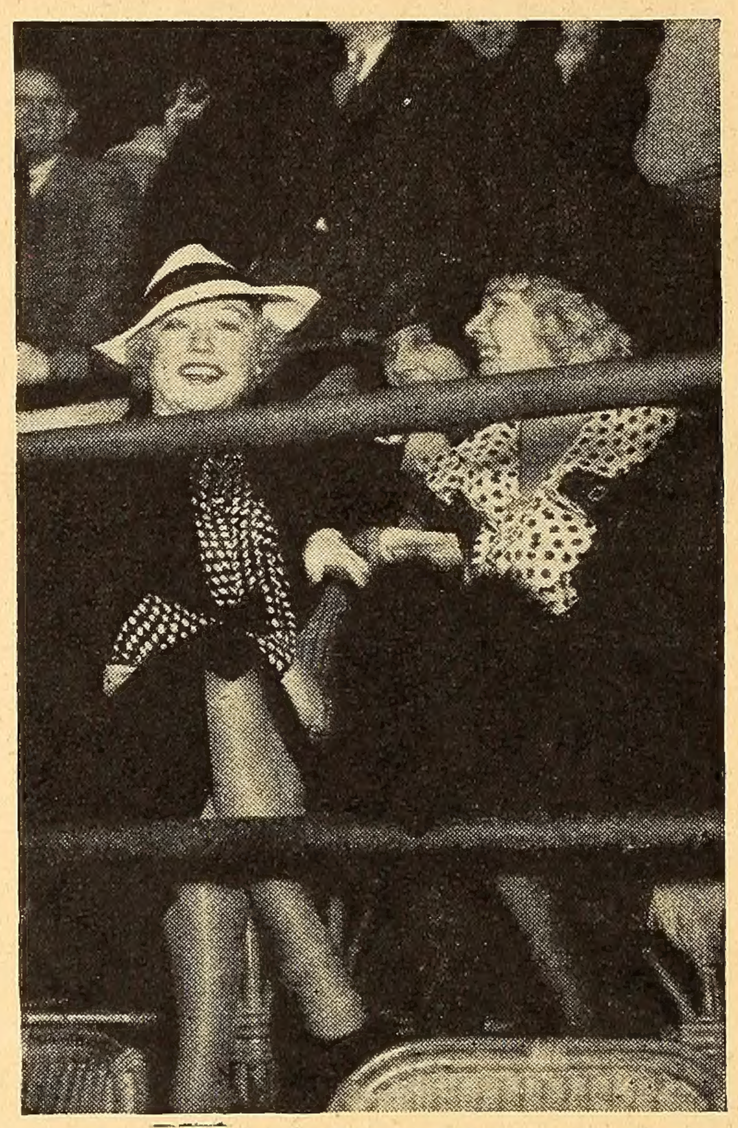
Gift For Mother-in-law

STAN LAUREL owned a parrot, a most intelligent bird with an enormous vocabulary. But the parrot had the bad habit of biting Stan—very painfully. So he gave the bird away—to his mother-in-law!

Country Boy Makes Good

PINKY TOMLIN is in pictures, under contract to M-G-M. His first part is in *Times Square Lady* and he plays a boy from the country who writes a song hit called *The Object of My Affections* and scores a terrific hit singing it in a night club.

The part is a slice from Pinky's own life. He is really the author of *The Object of My Affections* and he became an overnight sensation singing it in a local night spot. Within a few months, he was earning more in a week than he had previously earned in a year.



MOVIE CLASSIC's staff photographer snapped this Marion Davies smile as she watched the $100,000 Santa Anita handicap at Santa Anita race track

Back-Seat Acting

IN a scene for *Strangers All,* the court-room drama Charles Vidor is directing at RKO-Radio, the entire cast sits on the front-line witness bench while the district attorney and the defense attorney indulge in a heated argument. After the second take, Vidor announced, "The trouble with this scene is that there is not enough back-seat acting."

Blow-Ups

AT THE Warner Club party, the high lights of the evening were a skit featuring caricatures of Hollywood's producers—á la the famous Gridiron dinners—another act in which Ann Dvorak graciously played a supporting rôle to a studio stenographer and a reel made of "blow-ups." Blow-ups are those scenes in which a player forgets the dialogue and generally cusses about it.

The most amusing of these scenes were provided by Busby Berkeley and the chap who laughed loudest at them was "Buzz" himself.

Professional Discourtesy

OTHER important parties included the first annual ball of the Warners Club and the second of the year's Mayfairs. The Mayfair was held the night of the big race at Santa Anita when Azucar won the richest stake ever offered in America.

There was the usual entertainment with Ben Bernie as master of ceremonies. Although he asked for professional courtesy from the crowd in greeting the singers, the din did not subside while they sang. It was the most discourteous racket ever witnessed at a professional gathering. Even the comparison of winnings and losses on the race does not provide a sufficient alibi.

Unwanted Guest

KAY FRANCIS gave one of the season's most elaborate parties at the Vendome. She spent several thousand dollars in remodeling the cafe building to make it look like a ship at dock. The guests walked up a gang plank and were forced to slide down to the floor below.

Nearly everyone of importance in Hollywood attended. But no newspaper reporters. The one news syndicate man who turned up was asked to leave.

Add Star Hobbies

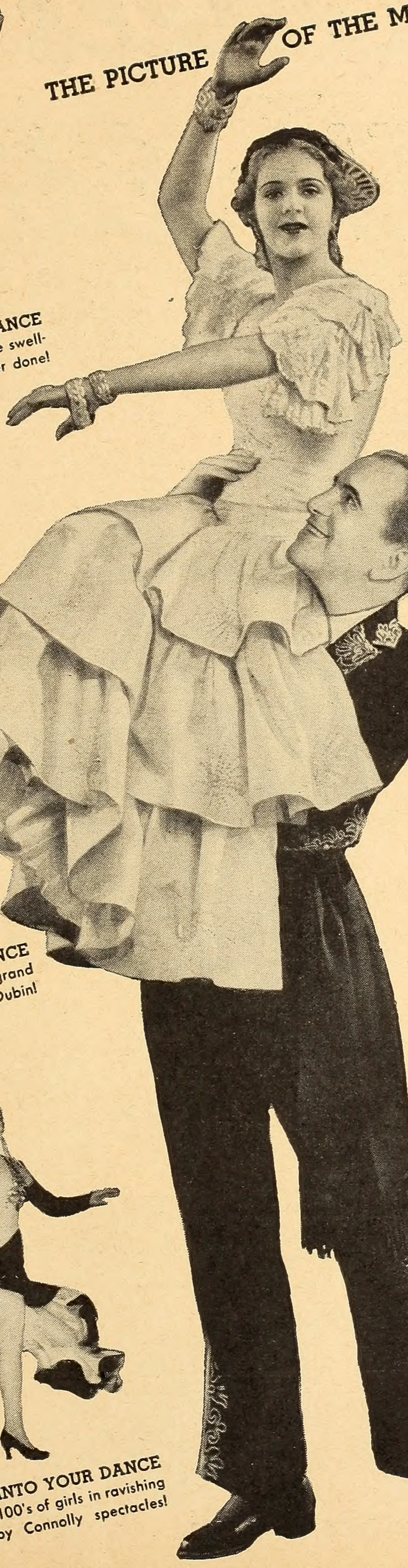
BETWEEN scenes of *Reckless,* Jean Harlow was seen to climb on the stage of the theatre set, get down on her hands and knees, and followed by a chap with a bucket, crawl around doing something. The rest of the company were shooting in the orchestra pit, and no one could quite make out what Jean was doing.

Curiosity got the better of some of us, so we mounted the stage to investigate. Jean was discovered to be filling in the holes left by tacks on the floor, painting them black to keep them from showing. Nor would she allow the painter, whose regular job this was, to work without her when she was playing a scene.



GO INTO YOUR DANCE
with Ruby Keeler in the swellest stepping she's ever done!

THE PICTURE OF THE MONTH





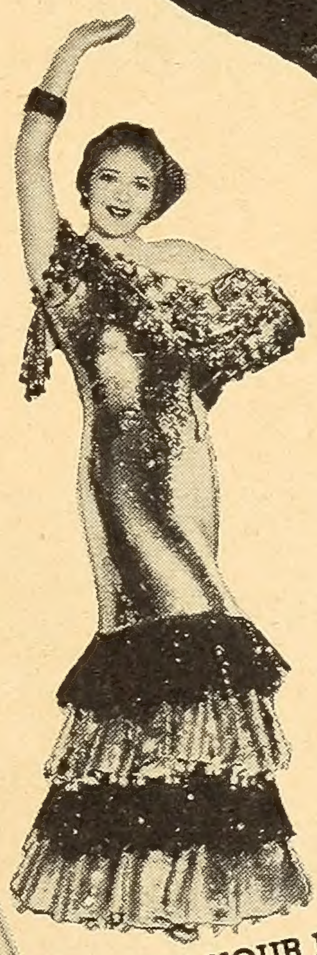
GO INTO YOUR DANCE
as Al Jolson sings his heart out to Ruby in 5 new ballads!



GO INTO YOUR DANCE
to the lilting tunes of 8 grand songs by Warren & Dubin!



GO INTO YOUR DANCE
with 100's of girls in ravishing Bobby Connolly spectacles!



GO INTO YOUR DANCE
with Glenda Farrell, Patsy Kelly, Helen Morgan, Benny Rubin, and other big stars!

☆

Clap Hands for Another Honey from Warner Bros.—a Lyrical Miracle that Runs Away with April's Blue Ribbon! Even if Its Drama and Music Weren't Blended So Magically into Entertainment That Is Sheer Enchantment, You'd Still Insist on Seeing It Because It Teams for the First Time on the Screen

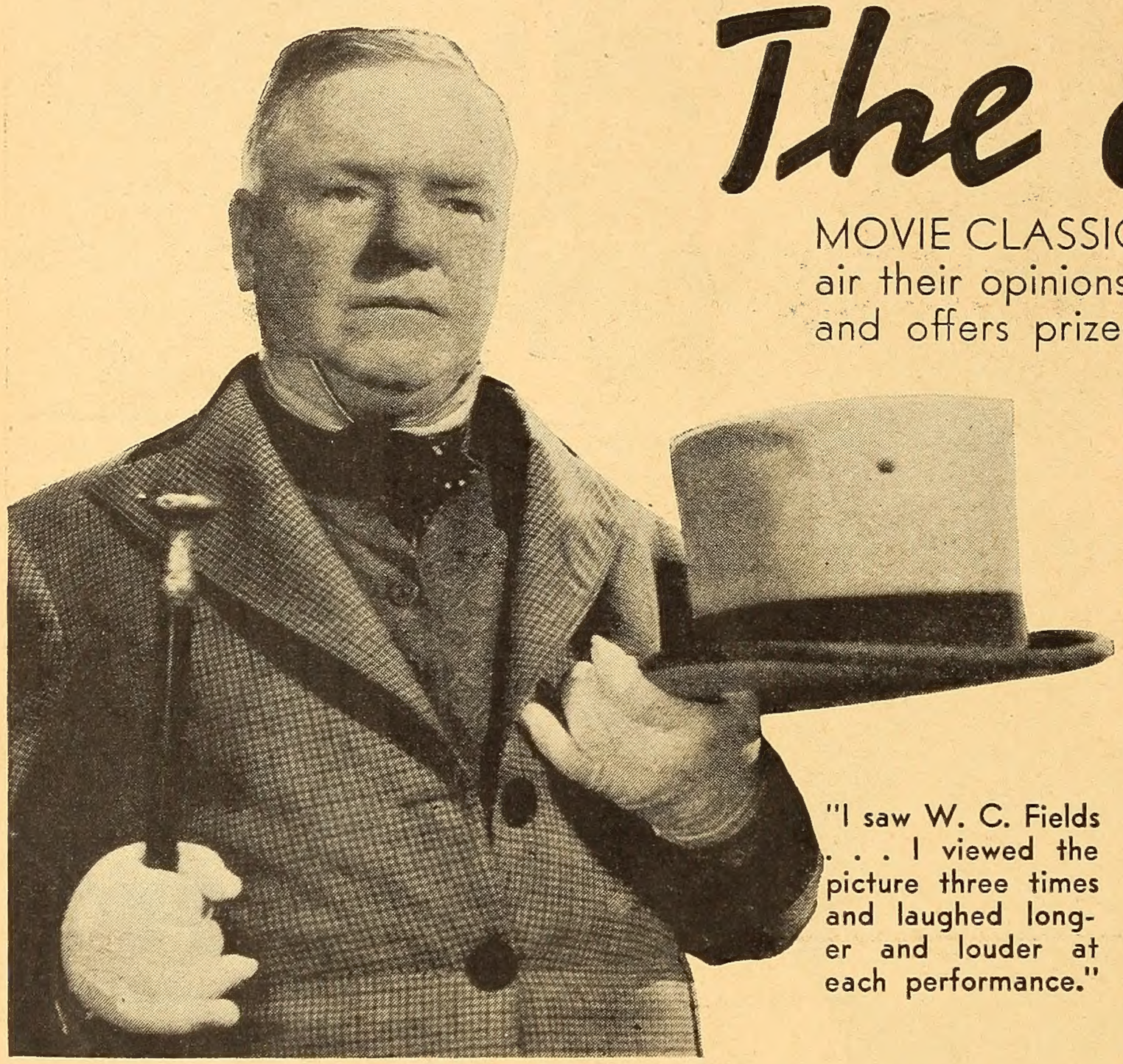
Al
JOLSON
and
Ruby
KEELER
in
"GO INTO YOUR DANCE"

Famous "42nd Street's" author, Bradford Ropes, wrote this story of a girl who played with death for her man's life—staged against the thrilling backdrop of New York's hot spots. And you'll like Archie L. Mayo's smart direction for First National Pictures.

☆

Letters To The Editor

MOVIE CLASSIC invites its readers to air their opinions of pictures and stars and offers prizes for the best letters



"I saw W. C. Fields . . . I viewed the picture three times and laughed longer and louder at each performance."

DOUBLE FEATURES

($15 Prize Letter)

THE other evening I visited my neighborhood theatre to see *The Merry Widow,* and spent a very tiresome evening. But, in all fairness to its producers, I must admit that it was not the fault of the picture that I did not enjoy *The Merry Widow.* It may be a very excellent picture. I wouldn't know. I took my seat in the theatre at 7 p.m. and left at 10:45 o'clock the same evening. During the three hours and forty-five minutes that I occupied a not too comfortable seat, I witnessed, (if I can remember it all) a newsreel; a travelogue; an animated cartoon; a singing cartoon; a sportologue; and an uninteresting feature length picture that I had seen and failed to enjoy once before, the title of which I had—and still have—forgotten. And finally, some time at the close of the evening, *The Merry Widow.* Needless to say, my eyes, nerves and limbs were completely numbed and by the time the advertised feature appeared, I personally could not have appreciated the spectacle of Moses Receiving the Ten Commandments, with the original Cast.

Yet I heard the manager of this theatre complain of the poor support the community is giving his playhouse. "I try to give them everything," he said. Well, he'll have to give a great deal less before he will ever get me into his place again. The double feature bill may be a great bargain, but as entertainment, it is no bargain. Usually, one of the features is uninteresting, or one you have seen before, or if both films are desirable, the average adult would prefer to see them at different times.—*May B. Burns, Rancho Buenaventura, Chula Vista, Calif.*

STAR OF STARS

($10 Prize Letter)

WINSOME Marion Davies, who knows how to bring out the best in her co-stars without losing any of her own appeal, is my idea of an unselfish actress.

For instance, take Clark Gable, who co-starred with her in *Polly of the Circus,* and Bing Crosby of *Going Hollywood,* and Gary Cooper of *Operator Thirteen.* Look where they are today! Here's hoping that Marion will always stay on the top and be the brightest star of Hollywood. To me, she symbolizes that beautiful ideal in the thought that she lives and lets live. I truly look forward to seeing her in *Page Miss Glory.—Harold Riddle, 808 Walnut St., Fulton, Ky.*

A GREAT PICTURE

($5 Prize Letter)

WHAT makes a great picture? Big Scenes? Superb acting? Perhaps. But when a story can so completely wrap the observer in its plot that he feels he is almost living the play with the characters—that is a great picture. When the scenes are so vivid and realistic that one is drawn into the heart of the pictured surroundings—that is also an outstanding factor of a great picture.

When the acting is as magnificent as that of Gary Cooper, Franchot Tone, Sir Guy Standing and Richard Cromwell, in *Lives of a Bengal Lancer,* along with all the above characteristics—that is really a great picture.—*Ralph J. Satterlee, 719½ E. Washington St., Muncie, Ind.*

[*Continued on page* 70]

MOVIE CLASSIC wants its readers to write their opinions of stars, productions and movie conditions in general so that all readers may benefit by them. MOVIE CLASSIC offers ten cash prizes: (1) $15; (2) $10; (3) $5; (4 to 10) $1 each. In case of ties, duplicate prizes will be awarded. The editors of MOVIE CLASSIC will be the sole judges. Write your letters immediately and address them to MOVIE CLASSIC's Letter Editor, 1501 Broadway, New York City.

See Hollywood!!



A Palm-lined Boulevard

Meet the Movie Stars!

See the Hollywood of your dreams! Meet the stars personally, see them actually making pictures, visit their beaches, their favorite dancing and dining spots, see their homes.

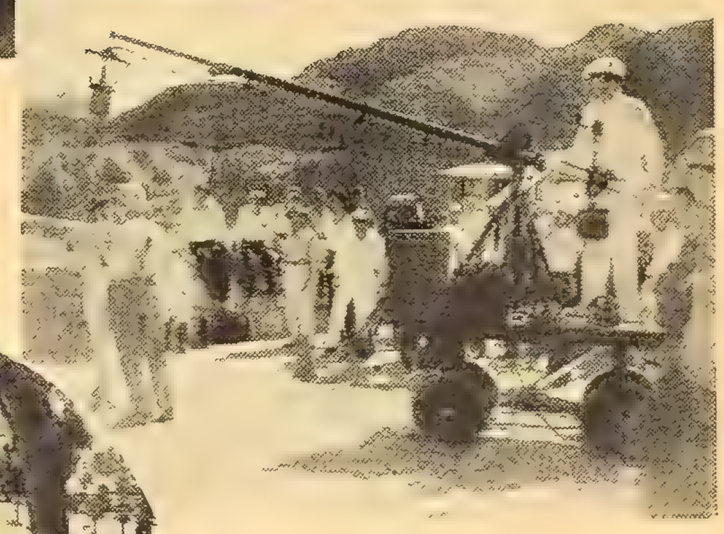
Yes—you can see Hollywood in a way no ordinary traveler could ever hope for—as a guest of Movie Classic Magazine. We're planning a two-weeks' trip for a trainload of our readers. We'll visit the most thrilling spots in the West—the Rockies, the Bad Lands, Seattle, the Royal Gorge, Colorado Springs—take a cruise on Puget Sound—and then the glorious climax, Hollywood!

Every minute of the trip will be crowded to the brim with enjoyment. We'll travel in comfortable sleeping cars, eat the best of food, stop at the best hotels. Dinner dances, bridge tournaments, special sight-seeing tours are part of the planned entertainments.

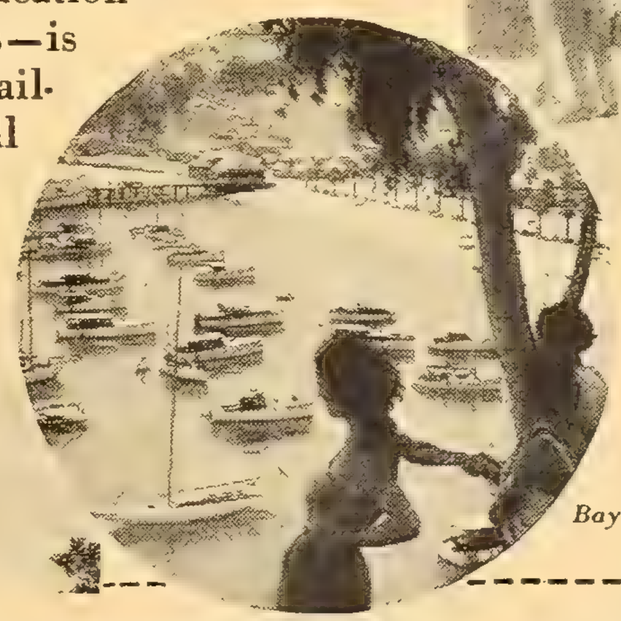
We leave Chicago August 4th, return August 18th. Every detail of travel will be taken care of for you. You don't have to think about a thing but having a good time. And the entire cost of this vacation—meals, train fares, hotels—is amazingly low. Five big railroads are cooperating. Fill out coupon for booklet and full details.



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Mt. Baker



Badlands, North Dakota



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MOVIE CLASSIC

The Editor's Page

THERE are stories going the rounds—true or otherwise—to the effect that Universal will soon be sold to new interests.

It is not for anyone to say what any man shall or shall not do with his own personal property and fortune, but the movie fans of the country join us in voicing the hope that this does not mean the retirement of "Uncle Carl" Laemmle.

The history of the entire motion picture industry could be written around the life story of "Uncle Carl." He has fought through bitter strife to keep the world supplied with high-class entertainment and the entire business looks to him as one of the stalwart leaders within its fold.

"Uncle Carl" may sell out his holdings in Universal, he may decide that he is ready to retire to a well-deserved rest, but in this world there are men whose genius and determination will not permit them to pass so easily out of a picture as big as the film industry.

Selfish as it may sound, whatever the outcome of present or future negotiations concerning ownership of Universal, we hope that "Uncle Carl" will continue to be a dominant figure in the movie industry.

• • •

In England they have a new game, called "looking for the glass-eyed star." It all started when a famous eye-maker made the statement that three famous English stars wear glass eyes. When he refused to divulge the names of the celebrities, he started the whole nation on a glass-eye hunt.

• • •

WE LEARN that Mary Pickford, Charlie Chaplin and Samuel Goldwyn are organizing a company to produce twenty-five films during the next year for distribution through United Artists.

These three individuals have done much for the motion picture industry in general and for United Artists in particular and it is certain that their presentation of pictures will meet with immediate and definite response from the theatre-going public.

It is doubtful if, in any other three persons, Hollywood could find more valuable experience than in the Pickford-Chaplin-Goldwyn combine. In a city which has seen almost everyone of importance have his or her ups and downs, it is unlikely that one can recall any three who have had fewer reverses, from the viewpoint of good pictures.

MOVIE CLASSIC, on behalf of the people throughout the country who support the movies with paid admissions, extends a welcome to the new Pickford-Chaplin-Goldwyn setup and expresses the opinion that it will soon be an outstanding factor in the amusement world.

• • •

Hollywood lovers of animals are up in arms over the action of a fiend who threw acid into the eyes of Warren William's Scotties. Many movie stars are ardent lovers of pets and this fact is a wholesome reflection on their characters. Warren William's fans the country over join him in his contempt for any person who would be mean enough to toss acid into the eyes of innocent pets.

• • •

HERE'S a great big bouquet to RKO-Radio for its splendid presentation of the film version of *Roberta*. Such a picture proves that Hollywood can turn out films that are thoroughly entertaining from every point of view without being in the least way offensive to those who keep a stern eye on the moral side of screen productions.

There are those who will give a major portion of credit for the success of the picture to Fred Astaire, but here's one writer who takes his hat off in a big way to Ginger Rogers. While Fred Astaire deserves all the credit that is given him, the splendid teamwork shown by Ginger should not be overlooked. They make the perfect dancing couple and after seeing them perform in *Roberta*, our inclination is to cry for: "More of Rogers and Astaire."

• • •

There are millions of movie fans throughout the country who enjoy seeing "old-timers" on the screen. They will be interested in the news that Chester Conklin will have an important part in Charlie Chaplin's new picture, now known only by the title, Production No. 5. *It will be good to see in action again the comedy team which became famous twenty years ago when Mack Sennett was making film history along the comedy front.*

• • •

WE TIP our editorial hat to Columbia Pictures for winning the award of the Academy of Motion Picture Arts and Sciences for the best 1934 production through the making of *It Happened One Night*. That goes, also, for the stars, Claudette Colbert and Clark Gable, who won the awards as the best actress and actor. There are few who will disagree with the decisions.

Murphy McHenry

Dreams come True

for the girl with a CAMAY COMPLEXION!



THE COURSE OF TRUE LOVE is as smooth as her skin, for the girl with a clear, fresh complexion. And the peach-bloom beauty that Camay gives the skin is the beginning of many a romance.

The Soap of Beautiful Women can improve your beauty. You'll notice the fresh glow of cleanliness it brings to your cheek. And others will say you're a lovelier woman. For the regular use of Camay on your skin helps every good point of your features.

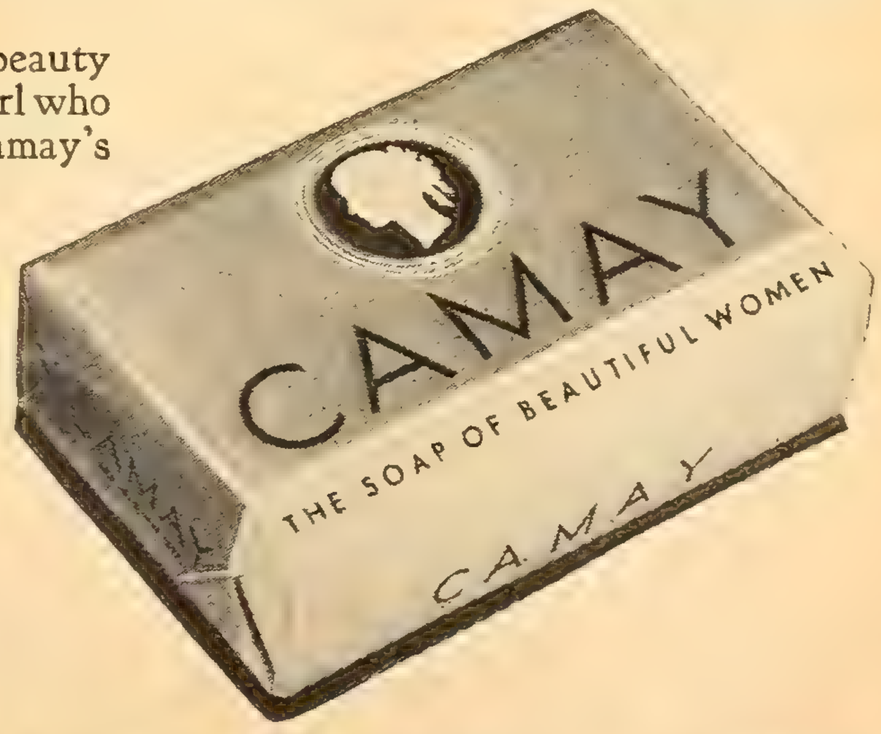
Win Your Daily Beauty Contest with Camay's Help!

You probably are far too modest to enter a Beauty Contest in which girls strut and pose before "beauty judges." But in daily life, your beauty is judged whenever someone glances at you. For every day is a Beauty Contest. And compliments, admiration are awarded to the girl with a lovely Camay Complexion.

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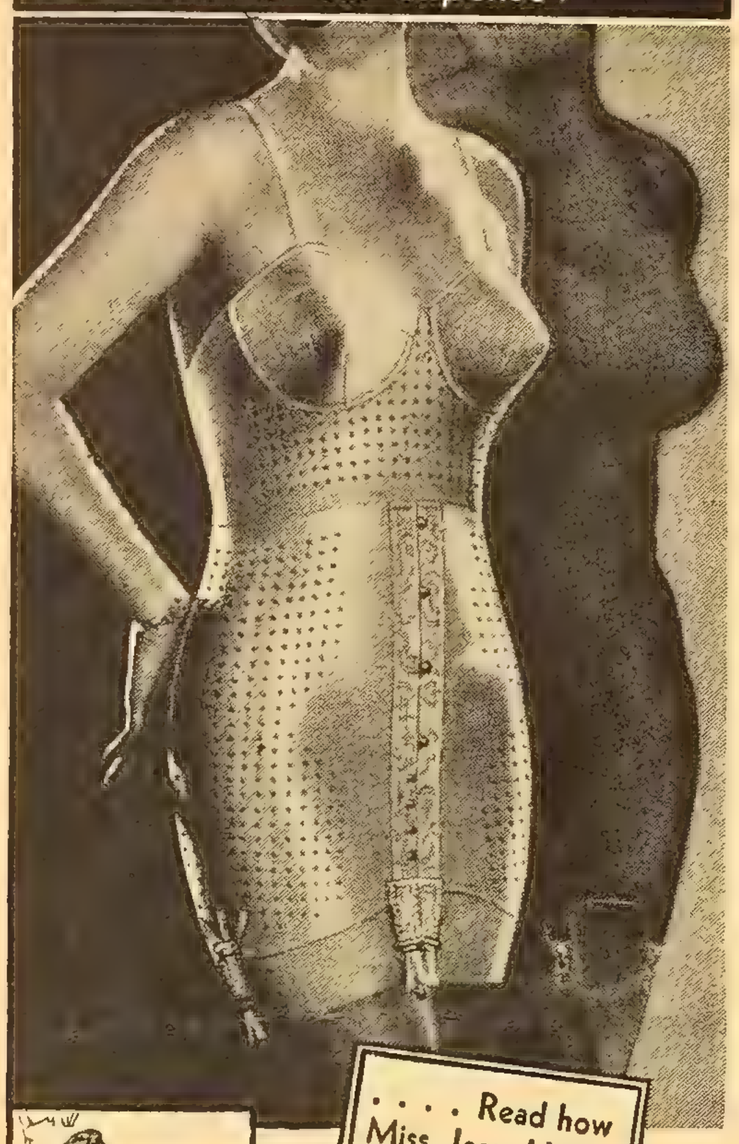
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. . . at our expense!



. . . Read how Miss Jean Healy reduced her hips **9 INCHES!**



WE want YOU to test the Perfolastic Girdle and Uplift Brassiere *at our expense!* Test them for yourself for ten days absolutely FREE! We are so sure that you can be your slimmer self without diets, drugs or exercises, that we make this unconditional offer . . .

REDUCE Your Waist and Hips 3 INCHES in 10 DAYS . . . or no cost

Massage-Like Action Reduces Quickly

Worn next to the body with perfect safety, the tiny perforations permit the skin to breathe as the gentle massage-like action removes flabby, disfiguring fat with every movement . . . stimulating the body once more into energetic health!

Don't Wait Any Longer — Act Today

You can prove to yourself quickly and definitely in 10 days whether or not this very efficient girdle and brassiere will reduce your waist and hips THREE INCHES! You do not need to risk one penny . . . try them for 10 days . . . at no cost!

DON'T WAIT! MAIL COUPON NOW!

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Dept. 165, 41 EAST 42nd St., New York, N. Y.

Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your 10-DAY FREE TRIAL OFFER!

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Address _____
City _____ *State* _____
Use Coupon or Send Name and Address on Post Card

Questions

Q. Is Steffi Duna making any more pictures? I last saw her in *Red Morning* with Regis Toomey. C. E. W.

A. Her latest picture is *Order, Please*!

Q. Is Tom Mix going to make any more pictures or is he retired? Paul.

A. The cowboy star is far from retired. He has just completed a serial for Mascot Pictures entitled *The Miracle Rider,* to be released in May.

Q. What is the name of Leslie Howard's wife? Was she ever in pictures? E. J. S.

A. Ruth Martin was the maiden name of Mrs. Howard. She was never in the movies.

Q. How old is Franchot Tone? What color are his eyes and hair and how tall is he? M. N. V.

A. Franchot was born February 27, but will not tell the year. He is six feet tall and has light brown hair and hazel eyes.

Q. Who are some of the actors and actresses who are still in school? B. S.

A. Anne Shirley, Shirley Temple, Jackie Cooper, Cora Sue Collins and Mickey Rooney. The California state laws regarding school attendance by minors are very strict.

Q. What has become of Billie Dove? Dorothy M.

A. Billie is now married to Robert Kenaston, young California business man, and is a recent mother.

Q. What are the names of the songs which Ramón Novarro and Evelyn Laye sing in *The Night is Young?* What will Novarro's next picture be? M. L.

A. The songs are *The Night is Young, Riot in Havana* and *When I Grow Too Old to Dream.* Novarro has no picture scheduled at present.

Q. Is Dick Powell going to make another picture with Ruby Keeler? How old is Dick and how old is Ruby? Was Dick ever married and if so to whom? J. Demars.

DO YOU have questions concerning your favorite movie stars which you want answered? If you do, just ask THE MAN WHO KNOWS. If you desire an immediate reply, enclose a self-addressed, stamped envelope and he will reply to you by return mail. Or you can send in your questions and they will be answered in an early issue of MOVIE CLASSIC. Mail your questions now to THE MAN WHO KNOWS, MOVIE CLASSIC, 1501 BROADWAY, NEW YORK CITY.

A. As yet, Dick and Ruby have no picture scheduled in which they will play together. Dick's latest is *A Midsummer Night's Dream* and Ruby's is *Go into Your Dance.* Dick was born November 24, 1912, and Ruby on August 25, 1909. Dick was formerly married to Mildred Maund.

Q. When is Grace Moore going to make another picture and how old is Myrna Loy? Barbara C.

A. The tentative title for Miss Moore's next picture is *On Wings of Song.* Myrna was born on August 2, 1906.

Q. Who was the man who played the part of the professor in *Bachelor of Arts?* L. W.

A. Henry B. Walthall.

Q. Do you know any movie actor or star whose hobby is to collect rare old clocks? How old are Maurice Chevalier and Clark Gable? Mrs. W. M.

A. I do not know of anyone collecting old clocks. Chevalier was born July 18, 1899, and Gable on February 1, 1901.

Q. What has become of the old silent favorite, Naomi Childers? R. S. A.

A. Naomi Childers is in Hollywood, planning to try a comeback in the films.

Q. Who are some of the youngsters of moviedom who are training for careers in the industry? D. D.

A. Some of the youngsters now being trained for the films are: Erich Von Stroheim, Jr.,

and Answers

By the Man Who Knows

son of the noted senior of the same name; Jesse Lasky, Jr., the producer's son; Katherine De Mille, daughter of Cecil B.; Bryant Washburn, Jr., carrying on his famous father's name; and Carlyle Blackwell, Jr., son of the one-time star of the same name.

Q. Who is the producer of *Four Stars to Love?* J. Y.

A. Felix Young, a newcomer at RKO.

Q. Is it true that Pat O'Brien is leaving the films for the stage? Gracie.

A. No, Pat is remaining in the films for the time being, anyway. He had an offer from a Broadway producer, but turned it down.

Q. Is Elisabeth Bergner married and if so to whom? F. H.

A. Elisabeth Bergner is married to Paul Czinner, a producer at British-Gaumont.

Q. Is Douglas Shearer, of the M-G-M Sound Department, any relation to Norma Shearer? J. A.

A. Yes, Douglas is Norma's brother.

Q. What has become of Nils Asther? Betty.

A. Nils recently returned from England, where he was on a vacation and made a picture or two.

Q. Is Constance Cummings in a New York play? H. V.

A. Constance Cummings is now appearing on Broadway in the stage play, *Accent on Youth*.

Q. Will Herbert Marshall appear in many more pictures this season and which company is his contract with? V. M.

A. Marshall is under contract to Paramount and will make three pictures during the current year and one in 1936, with options for more.

Q. Who is playing opposite Mae West in her next picture and what will be the title of the production? F. S.

A. Mae West's new Paramount production is *How Am I Doin'?* and Ivan Lebedeff and Paul Cavanagh have the two leading male roles.

Q. Who directs the dancing for Metro-Goldwyn-Mayer's musical comedies? Patty Jo.

A. Chester Hale is responsible for most of the dance scenes at the M-G-M Studios.

Q. What has become of Hobart Bosworth? Freddie.

A. Hobart Bosworth is in the cast of Cecil B. De Mille's *The Crusades*.

Q. What has become of Laura La Plante? H. T.

A. Laura La Plante has been signed by Warner Brothers in England and will be seen in some of their pictures this coming season.

Q. Where is Pauline Starke? Hank.

A. Pauline Starke is in England.

Q. Has Lyda Roberti any special beau? Johnnie.

A. Lyda seems to be very much interested in a young man by the name of Bud Ernst.

Q. When is Charlie Chaplin's new picture to be released? F. G. H.

A. It is doubtful whether the picture will be released before fall.

Q. Who wrote the ditty, *The Three Little Pigs?* J. G.

A. Ad Ronnell is the author of the famous piece.

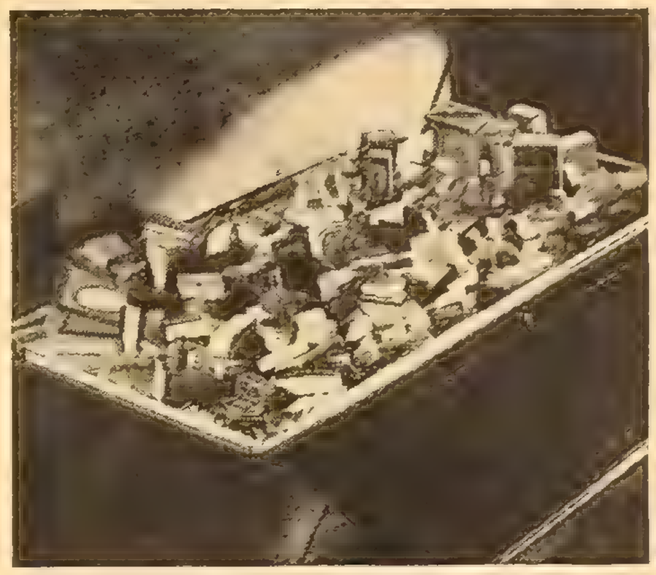
Q. Is Heather Angel a name adopted for the screen or her real name? G. L. L.

A. Heather Angel is the real name of the star.

Q. Is James Dunn Married? When and where was he born? Does he use his own name? Doris.

A. To the best of any inquiring reporters' knowledge, Jimmy still is one of Hollywood's most eligible bachelors. He was born November 2, 1905, in New York City. He uses the name his parents gave him.

OUR "HOPE CHEST"



—it tells you why you shouldn't try an untried laxative

AT the Ex-Lax plant is a big box containing 522 little boxes. Each one contains a laxative that "hoped" to imitate Ex-Lax, and get away with it.

For 28 years we have seen them come and seen them go...while Ex-Lax has gone along growing bigger and bigger year by year... simply by giving satisfaction to millions of people who turned to it for pleasant, painless, thorough relief from constipation.

WHY EX-LAX HAS STOOD THE TEST OF TIME

Ex-Lax is a chocolated laxative... but it is so much more than just chocolate flavor and a laxative ingredient. The *way* it is made... the satisfaction it gives... these things apparently can't be copied. They haven't been yet!

Of course, Ex-Lax is thorough. Of course, it is gentle. It won't give you stomach pains, or leave you feeling weak, or upset you. It won't form a habit...you don't have to keep on increasing the dose to get results.

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UNA MERKEL—

Picture Saver

Talent, combined with a marvelous disposition, keeps this charming young player the busiest actress in Hollywood

By ROBERT FENDER



Una Merkel is beautiful to behold and is one of the most universally loved girls in Hollywood

THERE'S a girl in Hollywood known to directors and writers as "the pulmotor girl." Does that mean anything to you? It didn't to me, either, until I started thinking of those things used by firemen, lifeguards and physicians known as pulmotors. They're the emergency machines employed to bring nearly dead people back to life.

Just so, when writers have a nearly dead story on their hands, they write in a part for this girl. And when directors see their pictures expiring dead away, they broadcast a frantic call for this very same girl. She'll save it if it can be saved, they cry. Get *her*. And get her right now!

The "her" in this case, as anyone in Hollywood will tell you, is a charming little person with blonde ringlets in her hair, a twinkle in her eyes and a great heart tucked away inside her. Her name is Una Merkel. And she's perhaps the most universally loved girl in town. Certainly she's the busiest.

If you saw Una in a Hollywood crowd (say at a preview), you couldn't pick her out if your life depended upon it. But ten to one she would be the young lady on your left who, on very tip-toe was jockeying for a better position to see the movie stars pass by. For Una is the most confirmed and ardent movie fan in town. She is, to my knowledge, the only one who saves all the programs of all the shows she attends—yes, and makes tiny penciled notes on the margins about players she likes best and why.

Una is so necessary to directors and ailing pictures, I suppose, because she is the only one of her kind in town. She is no more "movie actress" than you. Her unaffected laugh, tinkly and delightful to hear, differs from the average star's studied "abandon" as a child's laughter differs from the wearied old man's croak. She is youth itself, mighty good for the soul, and she'll continue to be young no matter how many years pile up on her.

"There's so much," she told me in her tiny feminine dressing room at M-G-M, "to be happy for. There's so much to laugh about. Do you see that big building next door? Well, next week I'm going to have a grand big new dressing room."



"Moving you over there, Una?"

Una laughed. "Oh, Heavens no," she cried. "That's going to be for the *big* stars. But they'll leave their dressing rooms here and they're going to give me a bigger one in *this* building. And they're going to let me furnish it. Just as I like!" she finished, evidently carried away in high glee.

"Don't *you* want to be a big star, Una?"

Una burst out laughing. *"Me* a star? Do you know any more funny ones?" Then she wrinkled her cute little brow and indulged in some thinking. "But," she began, "but—even if I *could*, I don't think I would. The other night I was trying to think what I'd rather be than myself and I couldn't think of anything. Not," she hurried, "that I think I'm pretty good but simply that I'm—I'm so darned happy!

"I love my husband, Ronnie Burla, and he loves me. I get more [*Continued on page* 60]

IT'S TOPS.. this year more than ever!

Take it from me—this new Scandals is 365 times greater than last year's . . . and what swelegant entertainment *that* was! Only George White himself could have outdazzled his 1934 creation.

You're going to zoom from loud "ha-ha's" at the comedy to gasping "a-ah's" at the beauties to thrilled "o-oh s" at the romance. And you're going to dance out both your shoes this spring to the swingy rhythms of six hit tunes!

FLASHES from GEORGE WHITE'S 1935 SCANDALS

by Jerry Halliday



A frolicking foursome bubbling with the gaiety of the Gay Nineties number



STARS
GIRLS
SONGS
DANCES
LAUGHS
SPECTACLE

Keep your eye on Alice Faye, Fox Films' new glamour gal. She has what it takes to hit the cinema heights.

with

ALICE FAYE
JAMES DUNN
NED SPARKS

Lyda Roberti **Cliff Edwards**
Arline Judge **Eleanor Powell**
Benny Rubin **Emma Dunn**

GEORGE WHITE

Entire Production Conceived, Produced and Directed by George White



Watch the sparks fly!

Alice plays her grandest role in this picture. And what a marvelous singin'-steppin' duo she and Jimmy Dunn make! • As for Lyda Roberti . . . *well* . . . team up Poland's gift to Hollywood with Ned Sparks and Cliff Edwards . . . then look out below! • Fox Studios have staged this musicale with a lavish hand. And what a great, big hand YOU will give it!



Sumptuous settings! Spectacular Dances! Gorgeous girls including 30 beauty contest winners!



Hollywood cheered this masterpiece of that master showman, George White





WOMEN *Men Despise*



THERE are a half-dozen of them in every large office. If your luck's bad you often draw one as a partner at the bridge table. In movie theatres they sit next to you—or, what is worse, back of you. You see them lurking in the corner at parties, trying to look as if they were enjoying themselves. They're everywhere—these women men despise.

What does it matter that they are attractive and engaging if they commit the offense unpardonable? Who cares about their beauty and charm if between stands that insurmountable hurdle, halitosis (unpleasant breath).

You Never Know

You yourself never know when you have halitosis (unpleasant breath). That's the insidious thing about it. But others do, and judge you accordingly.

Bad breath affects everyone at some time or other. Ninety percent of cases, says one dental authority, are caused by the fermentation of tiny food particles that the most careful tooth brushing has failed to remove. As a result, even careful, fastidious people often offend. And such offenses are unnecessary.

Why Offend Others?

The safe, pleasant, quick precaution against this condition is Listerine, the safe antiseptic and quick deodorant. Simply rinse the mouth with it morning and night and between times before business or social engagements. Listerine instantly combats fermentation and then overcomes the odors it causes.

Is It Worth The Gamble?

When you want to be certain of real deodorant effect, use only Listerine, which deodorizes longer. It is folly to rely on ordinary mouth washes, many of which are completely devoid of deodorant effect. It is well to remember that excessively strong mouth washes are not necessarily better deodorants. Much of Listerine's deodorant effect is due to other properties than its antiseptic action.

Keep Listerine handy in home and office and use it systematically. It is a help in making new friends and keeping old ones. Lambert Pharmacal Company, St. Louis, Missouri.

LISTERINE *checks halitosis* (BAD BREATH) *deodorizes longer*



Warner Baxter

skyrocketed into fame and favor among talkie fans as "The Cisco Kid" Now he is soon to appear as an Argentina gaucho in "Under the Pampa Moon"

Virginia Bruce

has made great strides along the comeback trail and Movie Classic predicts that she will soon be among the brightest of M-G-M stars





Ida Lupino

returned recently to Hollywood after a sojourn in her native England and is now busy on scenes for "Two On a Tower", with Tullio Carminati and Mary Ellis

Claire Trevor

is one of the big box office bets on the Fox lot these days. She has an important part in the super-production of "Dante's Inferno", sharing honors with Spencer Tracy

Production

Above, shooting a scene for "A Night at the Ritz". Seated in the chair is Eric Rhodes. Then Dorothy Tree, Gordon Westcott, William Gargan and Allen Jenkins. The director, William McGann, is seated. Beside him is the dialogue director, Frank McDonald. Below is a scene from "Laddie". John Beal is assisting Gloria Stuart from the saddle

A New Dance

Smiling Fred Astaire personally originates and develops the dances you enjoy seeing him do



Charming Ginger Rogers has proved herself a natural partner for cinema's greatest dancer, Astaire



from ROBERTA

Fred Astaire and Ginger Rogers present the graceful and intriguing steps of the dance they do to the melody of "Smoke Gets In Your Eyes", in their latest picture, "Roberta," in which they share honors with Irene Dunne

Easter in Hollywood

Stars parade before MOVIE CLASSIC'S cameraman to let you see the styles which they favor



Pretty Sally Eilers favors this pastel green dress suit. Note the very plain lines of the frock, the larger than usual top collar and the overly-wide lapels.



Joan Bennett is one of Hollywood's best dressed stars. This dress reflects the current trend among style leaders of filmdom

Dolores Del Rio is charming in this black silk crepe dress of Cossack design, emphasized by the wide cartridge pockets and high neck. The lightweight top coat of broadtail fur is trimmed with silver fox





Evelyn Venable greets Easter with a smart two-piece suit of buttercup yellow silk crepe, with three-quarterlength jacket and full sleeves. The only trimming is a Chinese effect collar

The Truth About FRANCIS LEDERER'S *"Secret Bride"*

A very frank young man has a hard time understanding the American way of prying into one's personal affairs

By JACK GRANT



Francis Lederer, after courtship and marriage, found that realities tore down the dais of imagination

IT IS the destiny of such men as Francis Lederer to to be continually misunderstood. When a man lives by his own intelligent standards—and these rare individualists invariably subscribe to most rigorous standards of personal conduct—the rest of the ordinary world calls him an enigma, yet takes extraordinary pains to try to solve what it terms the riddle of his behavior.

Hollywood is forever asking "whys" about Francis Lederer. No sooner does he answer one question than he finds a dozen more have been asked. Some are easily answered, as, for example, why he never borrows books. "A book worth reading is a book worth owning," Lederer replies. "Certainly, if an author's work gives me inspiration or enjoyment, I owe it to that author to pay for his work." This viewpoint also holds true in other entertainment forms. Francis never accepts theatre passes, even to his own previews.

Other questions are not so simply answered. That little matter of superstition, for instance. Lederer isn't superstitious in the generally accepted meaning of the word. He indulges in certain rituals, it's true, and he owns an amazing collection of more than three hundred "good-luck" gifts which he refuses to discuss for publicity purposes. This, to Hollywood, where publicity is king, is the height of superstition. To Lederer, it is merely good taste. "To talk about such things," he says, "is sacrilege."

Francis has no thought of wooing the Goddess of Luck by carefully preserving his collection of mementos. He has another theory altogether. It is his belief that when a gift is given, there is a kindly feeling in the act of giving more significant than the actual present itself. For the purpose of memorializing and, if possible, recreating the spirit that motivated the gifts, he keeps his keepsakes in a shrine at his home.

You see, there is an explanation for everything Francis Lederer does. His actions, his beliefs, his ideals only seem inexplicable because they demand understanding, intelligent understanding—surely reason enough why it is his destiny to be continually misunderstood.

Ordinarily, Francis doesn't mind. He accepts the state of things as they are with good sportsmanship. Lesser men sometimes sacrifice their personal standards rather than face the constant necessity of explaining themselves. Lederer remains true to himself. He doesn't even attempt explanations unless he is asked. Which is why it was not known until recently in Hollywood that Francis had been married.

Immediately, the columnists dubbed this unknown wife a "secret bride." There were accusations that Lederer had ulterior motives in keeping her a secret. There were even charges that he had been untruthful in answering questions about his marital state. Why? Several hundred "whys"!

Under fire from all sides, Francis was disturbed, the first time I have ever seen him so. To be accused of lying was for him a new experience in misunderstanding.

"Never have I lied about my marriage," he told me. "It was unnecessary to volunteer the information no one has ever asked for. Interviewers have always phrased the question, 'Are you married?' They have never asked, 'Have you ever been married?'

"Perhaps this may seem to you—how do you say—a small point of difference. I freely admit avoiding a discussion of my marriage, but I have avoided discussing other things in my life too. [*Continued on page 66*]

How Carole Lombard *Best-Dressed*

The secrets which have made this alluring star an outstanding figure in the world of fashion are yours for the reading

By DOROTHY KUGLER



Carole Lombard definitely urges the need of simplicity

SIMPLICITY—
Conservatism—
Unerring taste—

These qualities have put Carole Lombard on the pinnacle of smartness—they have caused Travis Banton, Paramount's designer and one of the leading authorities on women's fashions in the world, to name her as the best-dressed woman in films.

The day of the "clothes horse" in pictures is rapidly drawing to an end. More intelligent audiences are demanding something more than the spectacle of a woman trailing across the screen attired in enough frills and furbelows to clothe the entire cast. Theatrical and "stagey" looking clothes are passé for the star of today. Carole Lombard is Hollywood's foremost example of this metamorphosis.

There was no better source to which I could have gone for an answer to my questions, and the questions were these:

"How did you become the best-dressed woman? What advice can you give which would be helpful and practical to girls in less glamorous walks of life who want to know how to be well-dressed on small salaries?"

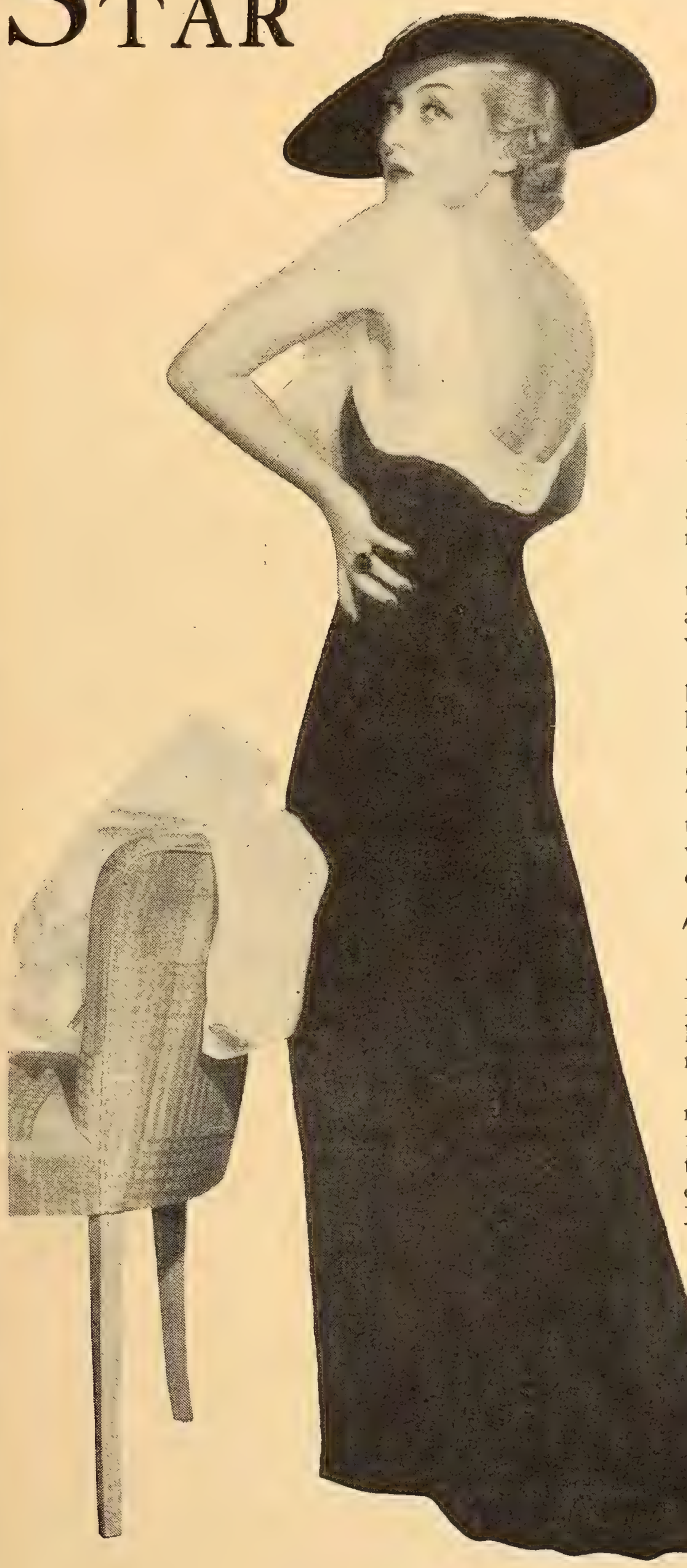
Miss Lombard's answers were so satisfactory and practical that I am putting them here with the certainty that they will prove highly useful to any woman with a conscience where her clothes are concerned.

"I have always stayed on the conservative side of the fence regarding dress," Miss Lombard told me. "Any departure from established form and standards should be done gradually and with the trend of style, not radically and violently. A woman who goes to extremes in the matter of apparel is preferring ostentation to good taste. She will never be considered truly smart."

The beautiful blonde star could not emphasize too strongly the importance of simplicity. Simple things, well-cut, which are compatible with the figure and the personality, distinguish the unquestionably fashionable woman. Clothes should be worn as part of the individual's personal make-up and must be molded to fit accordingly. Miss Lombard's wardrobe is a collection of discreet, finely made garments, created and chosen to suit her individuality, and they make Carole look like Carole, and like no one else.

"The importance of clothes has always been apparent to me," she explained, "and income hasn't been the dominating factor. Smartness is not a matter of money.

Became the STAR



Dresses should be considered in the light of one's personality, Carole says

CAROLE SAYS:

"Most essential of all, remember this: dressing well is an art which requires judgment and careful study. It is not a luxury or a characteristic exclusive to the wealthy. Anyone can be smartly dressed if she sincerely wants to be."

It is an attribute solely dependent on taste. And it isn't how many clothes you have that marks you as well-dressed; it's what kind of clothes.

"Most girls try too hard to have too much, and the result is a jumbled wardrobe of cheaper grade things, with nothing matching and no one outfit complete and perfect in itself. It is a senseless, futile procedure to pick up various types of wearing apparel and gadgets here and there and fill your closet with a number of things of varied colors and styles.

"The clever girl is she who finds what colors suit her best and sticks to them. Then her accessories do not have to be numerous, because they will always match the outfit she is wearing. Her ensembles will always blend. Colors such as blue and soft browns are always 'right.' They can be worn in any season in any part of the country. If you don't happen to be one of the people to whom these colors are becoming, then go in for the warmer shades which are extremely smart."

THEREIN lies the reason why Carole has always been well dressed and is now regarded as the best-dressed woman on the screen. She wears only what is becoming. In other words, she wears the clothes—they don't wear her. She allows her gowns to enhance her personality, not to hide it from view, and she in turn enhances them.

The girl who does not study herself to find what is most suitable to her particular type, but blindly follows fashion, loses her own individuality in the mob. But to those who do want to find their correct medium of expression through clothes, a word of advice from Miss Lombard—let it be simple; let the cut and the color be your guides.

While I was chatting with her, the thought occurred to me that I might ask Carole's advice on a weighty, glaring problem, which no one has ever solved.

"What do you think should be done about the short and dumpy?" I queried. "Their number is legion, and no one has ever seemed to be able to do anything when it comes to making their clothes appear distinguished on them."

"In the first place," she replied, "there is no excuse for the average short and dumpy person. There is diet, there is exercise, there are methods of improving the posture available to everyone. But, if they just won't [*Continued on page 76*]

CLAUDETTE *Private*

By DOROTHY CALHOUN



Charles Boyer and Claudette Colbert as you will soon see them in *Private Worlds*

CLAUDETTE COLBERT has just returned from the insane asylum! In her new picture, she is playing the part of a lady nerve doctor and she felt that she owed it to her Public and her Art to see for herself just how crazy people behave. Though, why she had to leave Hollywood for that, I can't understand!

"It was the most amazing experience!" she told me as we lunched in her dressing room with a make-up mirror propped against the sugar bowl to save time. "Not because they were so different from other people, but because they were so terrifyingly *like* everybody else. The picture I'm making is *Private Worlds,* you know —from Phyllis Bottome's best seller. I suppose the poor men and women at Norfolk asylum have just retreated further into their own private worlds than the rest of us, that's all. At first, I had serious doubts about whether the theme of this picture would be popular, but when I discovered that it was running serially in a New York newspaper, I realized that people must be interested in it. Women especially! We love to discuss our emotions and mental experiences so much more than men—"

"Let's talk about ours now," I suggested enthusiastically. "I have some of the *sweetest* inhibitions and the *cutest* complexes. And as for my suppressed desires. Why I—"

"Here, whose interview is this?" asked Claudette in mock indignation. "If anybody is going to unsuppress her desires, I'll take some of mine out of moth balls. Seriously, the real reason why I'm doing the picture is because I've always been so intensely interested in my own private world. There is one complex, especially, which has threatened to spoil my whole life."

Claudette Colbert has always been something of a mystery to Hollywood. All the world knows that she and her husband, Norman Foster, have lived for many years in separate houses in one of the strangest marriage arrangements in this strange town, but what all the world doesn't know and has tried in vain to find out is—WHY? Neither Claudette nor Norman will discuss their reasons, and refuse to get a divorce to satisfy the radio gossipers or the columnists, even when the rumors are revived, as they are at the moment. But whether their separation ever does become legal, as well as geographical, close friends insist that these two will never get a divorce. They are—so say the friends—as much in love today as they were when they slipped away from the Broadway play in which they were both appearing and got married and managed to keep the fact a secret from Walter Winchell for a year afterward!

I think, now, that I have discovered the key to that mystery in Claudette's words: *"There is one complex that has threatened to spoil my entire life."*

"I am afraid," she said slowly, "afraid of my ability to handle human relationships. I have no faith in myself when it comes to dealing with other people. The contacts of everyday life which most women seem to take for granted worry me.

"I suppose you would call that an inferiority complex. As long as I can remember, I have been almost painfully sensitive to the impressions I was making on other people and they were making on me. I never go to a party without lying awake for hours after I come home, going over every word I have said and agonizing with doubts as to the effect they had on the people I met. 'Could he have possibly thought I was boasting when I said such and such?' I think, or, 'What did she mean when she gave me that funny look?' It is terrible—as though I were walking around with a live nerve exposed where everyone could jostle it!

"If I could only take my contacts with the world more casually or

COLBERT'S *World*

A glamorous star invades an insane asylum to learn a few things about how crazy people behave—and comes out with some ideas about why "sane" folks behave as they do.



thoughtlessly I would be a much happier woman. As it is, I have very few intimates and no confidantes except my mother, who is closer to me than any other human being. But, even with her, I cannot tell all my thoughts and feelings. Yet, basically, I am a very social person. I would love to have heaps of friends, especially women friends. But dat o' debbil Inferiority Complex gets in my way and I find myself questioning the motives and reasons that lie behind their words or worrying about their reactions to what I am saying."

"Of all people in the world," I said, pouring cream lavishly over my baked apple (it's the only revenge I have on these movie stars), "who ought to be safe from inferiority complexes, it should be famous, successful movie stars, and yet, they all tell me they suffer from them."

"Certainly," said Claudette (with a longing glance at the cream pitcher). "That's why they become actors! It's the dissatisfaction with their own lives and personalities that makes them long to appear to be somebody else more colorful and interesting, if only for a little while. Most actors are putting on a show, not only for the world, but for themselves—to prove that they are something they have a horrid private suspicion they aren't!"

And today's version of the Queen of the Nile began to make herself a new mouth with a lipstick of fire-engine red. "My wise mother," she went on a trifle incoherently, "saw very early that I was a shy child with a tendency to draw away from people, and so she began to encourage the self-conscious little girl that was Claudette Colbert to forget herself, to pretend to be somebody else—in other words to *act*. Any woman knows what a difference it makes in her attitude toward life to change her way of doing her hair. Not long ago the cameramen persuaded me to have my hair bleached from dark brown to light. My own hair has always photographed badly, for some reason the camera and lights make it look dead and I've worn a wig in a good many pictures recently. I hated the idea of

[*Continued on page 62*]

"There is one complex that has threatened to spoil my entire life," Claudette admits

JIM TULLY

A famous writer analyzes the character and background of the young man who keeps millions of feminine hearts aflutter



A banker once told Jim Tully that Dick Powell is "the kind of a fellow you would like your sister to know"

HE IS my neighbor at Lake Toluca, a short distance from Hollywood. He is also popular in our neighborhood. It used to cheer the great Wilson Mizner's heart to hear him sing. "The lad can warble a bird out of a tree, even if a cat is waiting for it," Mizner would often say.

He is from a small town in Arkansas, nine miles from a railroad. As there is no mountain for four hundred miles, the place is called Mountain View.

Dick Powell is what I would like to think is the typical American boy.

He is intelligent, well brought up, and courteous to all. His nature is open and sunny. One cannot conceive of him being unkind.

Dick's father was a travelling salesman, who all his life had more travel than money. He ended up with a large family and a small pocketbook.

Though her son is now famous and wealthy, Mrs. Powell is still the careful mother about money. If Dick calls her on long distance or sends a telegram she is still distressed at "the waste of money." When fruit is sold at a great reduction, she buys a supply "for canning."

As a child, Dick sang about the little Arkansas village where he was born. His first singing lessons were given him by the choir leader in an Episcopal church, where he sang. The lady is still living in the happy memory of her discovery. He earned his way through high school by singing in the church where he had been trained.

At nineteen, he left Arkansas for St. Louis. He had never been away from home before. Investing nearly all his money in the journey, he took a pianist along. He spent six months of near hunger in the Missouri city, learning in the end that getting even a slippery foothold in the world took a great deal of time.

His parents had moved to Little Rock in the meantime, and Dick left St. Louis for home, where meals were more certain.

He took two different jobs—to sing in an Episcopal church and in a synagogue. Whenever they held services at nearly the same time, Dick had to hurry back and forth between them on a bicycle. The people in the synagogue thought he was an Episcopalian, and the people in the Episcopalian church thought he was Jewish.

Still ambitious for the outer world, the young fellow helped organize an orchestra. With high heart and little money, he started on another journey. The orchestra stranded in Louisville, and Dick rode a freight out of Kentucky.

The freight waited on a siding until Dick was much older. To pass the long hours, Dick began to sing. A passing brakeman heard him. Lulled by the sweet music, the brakeman hurried to the caboose and brought the conductor.

Spellbound, they listened to the voice inside the boxcar sing,—

"All the switchmen knew by the engine's moans—
That the man at the throttle was Casey Jones—"

This was too much. The conductor went for the engineer.

The man at the throttle listened.

"It's Caruso," he said, "Somebody's kidnapped him."

They opened the car door. There stood Dick in his best choir manner.

"He ain't Caruso," said the conductor, "He's John McCormack."

They argued until the train passed for which they were waiting.

Then the conductor took the young singer to the caboose.

There, to the clicking of wheels over steel rails, he sang the music-loving conductor to slumber.

Seeing the conductor's head nod, Dick asked, "Does my singing annoy you?"

TELLS

Why DICK POWELL *is the* AVERAGE AMERICAN

"Nope," answered the conductor, "You go right on. I'm used to noise."

Thus encouraged, Dick sang to the end of the division at Indianapolis.

THE conductor took Dick to his home. Dick remained there four weeks while he looked for work.

The conductor's family, which consisted of his wife, son, and daughter, became fond of the wandering young singer—and remain so to this day.

Dick was at last offered a job playing a banjo in a theatre. Only two things stood in the way. He did not have the money to get a banjo, and he did not know how to play one if he did get it. But he took the job.

When the conductor heard the story, he said, "You'll get along, my boy," and helped him get a second-hand banjo of a pawnbroker.

Dick nearly drove the neighbors to distraction at his banjo practice. Knowing the fundamentals of music, he mastered the instrument and went to work.

The conductor and his family, and many of their neighbors, went to the theatre the first night. They rocked the theatre applauding for Dick. Even the manager smiled. They stayed on for the second performance, and did the same.

It is my hope that those good people read these lines. In the words of Walter Winchell, "Orchids to them" for their kindness to a decent boy who was trying to make good.

Dick's job was quite hard, but he remained for some months, playing four shows a day and practicing other musical numbers in the meantime. He became successful in the Indiana capital.

Feeling ambitious again, he gave up his job and went on the road, where he played one night stands without success until, in discouragement, he decided to quit the business.

His friend, the conductor, advised him to remain in Indianapolis, with the words, "You'll never get anywhere, Dick, until you stay put for at least three years." The words contained a prophecy which Dick overlooked at the time, but has often remembered since. But Dick did not heed, and, bidding farewell to the conductor, he [*Continued on page* 71]





Cesar Romero whispers sweet nothings into the waiting ear of beautiful Marlene Dietrich



Gertrude Michael and Hugh O'Connell as you will see them in *It Happened in New York*



It is a different Maurice Chevalier whom you glimpse in this scene with Merle Oberon in *Folies Bergere*

These

MOVIE CLASSIC'S reviewers see the pictures as they are previewed in Hollywood and rate them for the guidance of readers of this magazine. Pictures are graded by the following marks:
● ● ● ● Extraordinary; ● ● ● Excellent;
● ● Good; ● Fair.

THE DEVIL IS A WOMAN—PARA.

● ● ●

JOSEF VON STERNBERG, in filming his last picture with Marlene Dietrich, demanded full authority over the entire production—and got it. Miss Dietrich was never more beautiful than in *The Devil Is a Woman,* formerly titled *Caprice Espagnol* and *Carnival in Spain.* The photographic effects obtained by Head Cameraman von Sternberg are something to be praised, but the story okayed by Head Story Editor von Sternberg is too flat to merit praise. Miss Dietrich is lifted from a cigarette factory by Lionel Atwill and proceeds to lead him a hectic life, despite his generosity in providing her with a queen's existence. Cesar Romero comes on the scene and steals Marlene from Lionel after a duel in which Lionel throws up his revolver and allows Cesar to wound him. But, as Marlene and Cesar are about to entrain for Paris, she announces she is returning to Lionel. Edward Everett Horton, in a couple of short scenes, gets the most laughs in the picture. Alison Skipworth does her best to help it along. Director von Sternberg and Head Cameraman von Sternberg did well—but Head Story Editor von Sternberg fell down.

IT HAPPENED IN NEW YORK—UNIV.

● ●

HERE is a mildly amusing comedy that could have been hilarious satire. Universal presents the story of a temperamental movie star on a vacation in New York. The part is played by Gertrude Michael. Hugh O'Connell, as her manager, promises to have Gertrude at a picture première with Rafael Storm, a fake prince. But she rebels and then, under strange circumstances, "falls" for Lyle Talbot, a taxicab driver, and gets him to escort her to the show opening. But Lyle is closely watched by Heather Angel, his telephone operator-sweetheart, who burns up at this turn of events and manages to go to the première with the fake prince. The climax comes with a fistic encounter and brings the solution to a great gem robbery.

REVIEWS OF THE

Movies

FOLIES BERGERE—UNITED ARTISTS

● ● ● ½

DARRYL ZANUCK brings us a musical which is certain to prove one of the great hits of the year. Titled after the famous Paris show, in which Maurice Chevalier starred for so many years, it has the ring of Parisian artistry and the snap of American entertainment. Through the whole picture runs a plot which is better than plots usually found in big-time musicals. Briefly, Chevalier plays two rôles. In one, he is an actor. In the other he portrays the part of a playboy baron. And when the baron leaves town on gigantic financial matters, the actor is engaged by his wife to take his place, to prevent governmental complications. He does it so well that he even fools the baron's girl friend, with amusing boudoir sequences. Merle Oberon fails to impress us greatly, but here's three cheers for the work of little Ann Sothern. Little to do, she shines. There are some mighty clever song and dance numbers through the entire production, with a spectacular *Folies Bergere* background throughout.

ROBERTA—RKO-RADIO

● ● ● ●

ROBERTA is one picture on which adjectives would be wasted, for the simple reason that they can't do it justice. Fred Astaire and Ginger Roberts steal the show from the star, Irene Dunne. Miss Dunne sings some beautiful songs, but her part is completely subordinated to the parts of Rogers and Astaire. The plot is an old one and is inconsequential, considering the entertainment offered by the screen's foremost dancing couple. Randolph Scott steps out of his cowboy rôles to do a swell job as the rough and ready American football player who inherits the Paris dress shop from his aunt, Helen Westley. The picture is punctuated with a number of style shows that will click with every woman reader of MOVIE CLASSIC. Put this down as one picture you cannot afford to miss. You'll thank us for the advice.

WEST POINT OF THE AIR—M-G-M

● ●

FOR those who want a few tears and an opportunity to hold onto the theatre seat during thrilling scenes, M-G-M offers *West Point of the Air*. Wallace Beery cops the honors as the sergeant who 20 years ago flew pusher planes. His commanding general is Lewis Stone. Both see their sons through West Point and then the lads return to the old field for air schooling. Robert Young, as Beery's son, is a cocky lad. Russell Hardie is Stone's son. In a crack-up in which his pal, Young, is at fault, Hardie loses a leg. Things look pretty black when Beery, trying to keep his son out of difficulties, is forced to smack him on the jaw. For this Wally is



Ginger Rogers and Fred Astaire not only dance, but provide many hearty laughs in *Roberta*



Two youngsters and an old-timer in *West Point of the Air*—Russell Hardie, Robert Young and Wally Beery



Josephine Hutchinson and George Brent provide plenty of romantic interest in *The Right to Live*

CURRENT PICTURES



Frankie Thomas and Helen Parrish doctor "Lightning" in this human scene from *A Dog of Flanders*



Edmund Lowe and Victor McLaglen turn detectives in their latest film, *The Great Hotel Murder*



Nelson Eddy and Jeanette MacDonald make a delightful singing team in *Naughty Marietta*

These Movies

dismissed from the army. Young loses his nerve as a flyer and finally Wally goes up in an old pusher and cracks up in a lake. There is an exciting rescue by the son and all ends well with the lad winning back his courage and Wally getting back into the army. Maureen O'Sullivan does a fine job as the love interest and here's a special word for the performance of James Gleason.

THE RIGHT TO LIVE—WARNERS

● ●

THIS picture has its thrilling moments. Colin Clive, a young Englishman, marries Josephine Hutchinson and shortly after the ceremony, he cracks up in his airplane. He learns that he will never again be able to walk. Josephine falls in love with the aviator's brother, in the person of George Brent. To end the impossible triangle, Colin Clive kills himself with poison and towards the end of the picture a murder accusation is hurled by his nurse, Peggy Wood. The picture has its melodramatic and exciting sequences, even if there is a bit too much talking and not enough action to satisfy the average audience.

A DOG OF FLANDERS—RKO-RADIO

● ● ●

IN THE language of the professionals, this is a "tear-jerker." It has every element necessary to make it an artistic success. The story is from the classics and concerns the poor lad of Flanders who finds inspiration in the paintings of a master. Through determination and a series of juvenile romances which throw him into contact with the daughter of a count and into contest with a rich boy, he wins fame and a scholarship. A dog plays an important part through the whole picture. Frankie Thomas, Helen Parrish and Richard Quine are perfectly cast. O. P. Heggie has the outstanding adult part.

THE GREAT HOTEL MURDER—FOX

● ● ●

WE'VE been used to seeing Edmund Lowe and Victor McLaglen in the "sez you" type of picture for so long that it is hard to place them in this very excellent murder mystery. Eddie is the fiction writer and amateur detective and Vic is the hotel sleuth. They track down the killer of a banker, found dead in his hotel room under circumstances evidently planted to appear as a suicide. It wouldn't be fair to tell you how they do the job, so take our word for the fact that if you like thrillers, this is one you won't want to miss. Rosemary Ames turns in a creditable performance as the widow of the murdered man.

NAUGHTY MARIETTA—M-G-M

● ● ● ●

WHATEVER you want in a picture, you will find in *Naughty Marietta.* The time element may be a bit removed from present-day trends, but aside from this fact, the picture is an all round success. Most folks know the story. It concerns a French Princess (Jean-

These Movies

ette MacDonald), who flees to Louisiana with a boatload of prospective brides. She falls in love with a soldier (Nelson Eddy), and they invade the treacherous backwoods when her guardian and would-be husband pursue her from France. Nelson Eddy proves that Hollywood has been overlooking a bet in his ability as a singer. The picture is replete with songs and musical effects with the Victor Herbert touch. The stars have fine support from a cast of notables including Frank Morgan, Elsa Lanchester (Mrs. Charles Laughton), Cecelia Parker, Akim Tamiroff and Edward Brophy.

THE WEDDING NIGHT—UNITED ARTISTS

TRAGIC love has its inning in *The Wedding Night.* Gary Cooper is the novelist who loses his grip through dissipation. Because he is broke, he goes with his wife, Helen Vinson, to his farm birthplace to try a new start. But his wife does not stick by him and returns to the city. Anna Sten, daughter of a Polish neighbor, falls in love with Cooper and as he falls in love, her fiancé, Ralph Bellamy, and Cooper's wife, Miss Vinson, spoil matters. Anna is forced into a marriage by her father. On the night of the ceremony, Bellamy, drunk and enraged, starts out to kill Cooper. Trying to save the man she loves, Anna sacrifices her own life. This picture—like all Samuel Goldwyn pictures—is worth seeing.

THE WOMAN IN RED—WARNERS

THERE'S nothing particularly new about the plot of this picture, but the performances of the actors and actresses is worthy of commendation. Barbara Stanwyck is the wife who goes to a party without telling her husband. A girl is killed and the wrong man is accused. Only by exposing her presence at the party can the wife save an innocent man accused of the murder. He refuses to allow her to be involved, but she cannot stand it any longer and confesses all. It ends with her husband forgiving her. Gene Raymond is excellent as the husband. The picture is well handled throughout and, despite an ancient plot, is a good piece of entertainment.

MISSISSIPPI—PARA.

THIS was made to order for W. C. Fields' brand of comedy, Bing Crosby's magnificent voice and the beauty of Joan Bennett and Gail Patrick. Somehow, the plot seems familiar. Could it be *Magnolia,* in which Buddy Rogers once starred? But who cares—for the present picture stands on its own feet. It has a show boat background, with Fields as the captain. Bing Crosby refuses to fight a duel over his girl friend and after leaving his home town, joins Fields' show boat troupe. Later he falls in love with the former girl friend's sister and his chances are hurt when his reputation as a "killer"—studiously built up by the publicity-seeking Fields, is exploded. But it all ends well. And you'll laugh yourself silly over Fields' comedy work and sit entranced while Bing sings his latest songs.



Gary Cooper and Anna Sten are delightful lovers in Samuel Goldwyn's *The Wedding Night*



Gene Raymond and Barbara Stanwyck, as his wife in *The Woman in Red,* do not seem to be very friendly



Bing Crosby is always an interesting lover, as you can judge by this scene with Joan Bennett in *Mississippi*



Breezy Point—America's most beautiful resort



You will enjoy majestic San Francisco and its Bay

WANT TO GO TO

By DONALD P. SHELDON

DO YOU want to go to Hollywood?

Of course you do! Who doesn't? Just the mere thought of seeing and meeting the glamorous stars of the screen sets hearts a-thumping. And think of actually watching a movie in the making!

It sounds like an *Alice in Wonderland* adventure, but it is much simpler than that. You don't have to go through all the contortions of growing uncomfortably big only to be shriveled down to Lilliputian measurements. The Motion Picture Movieland Tour makes the trip easy, inexpensive and delightful. Arrangements have been made to relieve you of all the details and worries that beset the average traveler. Rates have been cut to the very bone so that this marvelous trip will not cause you even the slightest twinge of bank-roll pain. This makes it possible for you to see the REAL HOLLYWOOD as you could never hope to see it if you took the trip on-your-own.

But, before you pack your grip and bid your envious friends farewell, you'll probably want to know all the little details about the trip.

On the night of August 4, 1935, a special train will roll out of the Chicago Union Station carrying YOU and a gay, carefree group bound for glamorous Hollywood, the world capital of moviedom. A whole two weeks' holiday stretches before you. All aboard! You're bound for fun, adventure and thrills such as you never dreamed of even when your most extravagant imagination was running riot.

You won't steer a direct course because you want to see everything there is to see. Morning will find you 400 miles north—at St. Paul, Minnesota. Go to a fine new hotel for a grand breakfast—hop into motor cars for a brief balloon-tire cruise as guests of the Motion Picture Movieland Tour. Later in the morning, you pick up your train in Minneapolis and get acquainted with fellow travelers while heading across the beautiful lake country of Minnesota.

Shortly after luncheon, you arrive at an attractive little city called Brainerd. Look at those automobiles. There is your own private car waiting to carry you to Breezy Point Lodge, Minnesota's most beautiful and fashionable summer resort. You can spend the afternoon swimming, golfing,

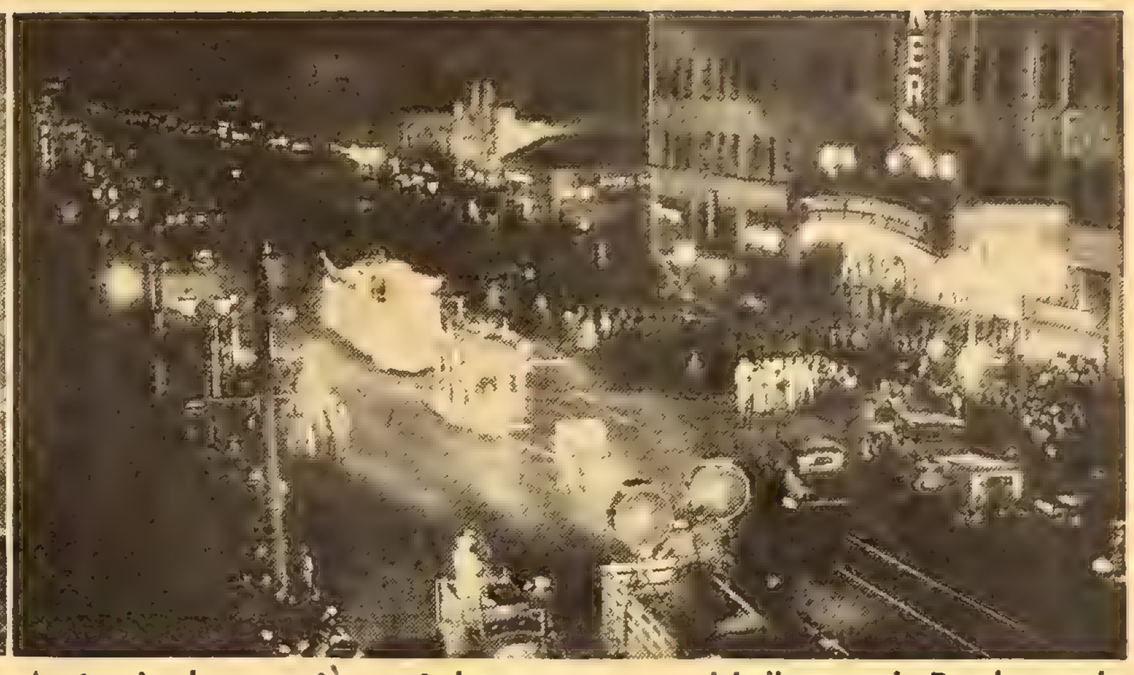


Peggy Shannon glimpses Hollywood from her front porch. You, too, may enjoy this great view

A marvelous opportunity to see the outstanding scenic spots in the western half of the United States and to be treated as a royal guest by the famous Hollywood movie colony

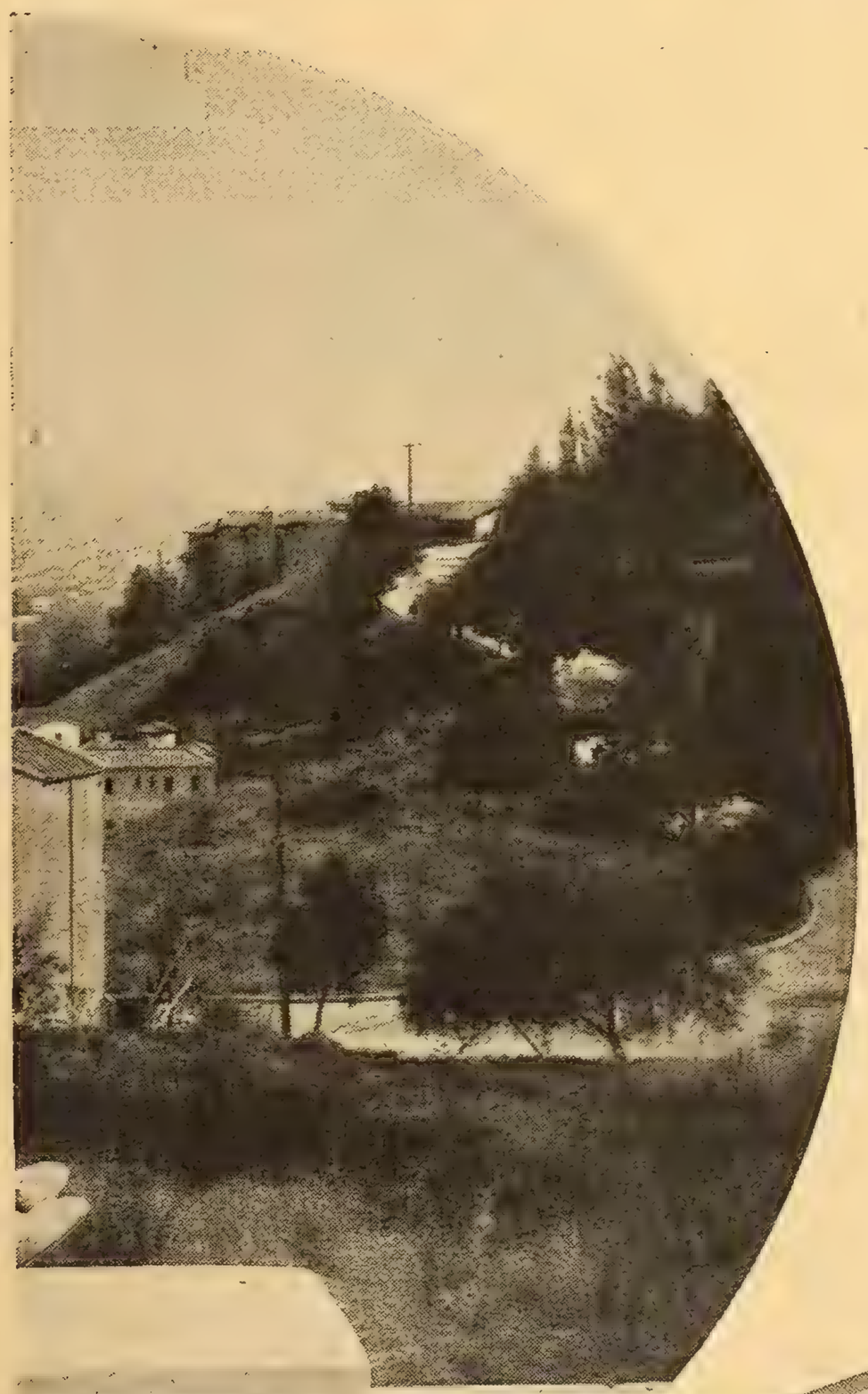


The return trip will take you through the Royal Gorge



A typical première-night scene on Hollywood Boulevard

HOLLYWOOD?



horseback riding, fishing, boating and trying a bit of archery —then top off the evening with a dinner dance and some grand entertainment—again as guests of the Motion Picture Movieland Tour.

The second day is totally different than the first. It starts with breakfast in the dining car with the train toiling through the weird and curious badlands of North Dakota. But you want to see something of the Wild West. Off the train you hop at Mandan and watch a ceremonial dance by Sioux Indians, who have a reservation near by.

Another stop at Medora, where the youthful Teddy Roosevelt ranched and learned to be a rough rider. Ceremony exists even in the West. There is a receiving line of bronzed cowboys—real cowboys, too—and luncheon served from a genuine chuck wagon. An honest to goodness hand-out, á la roundup, in the heart of the range country. Then comes dinner on the train, card-playing and group songs as your special train leaves Dakota and enters Montana with the Rockies dead ahead.

DO YOU like scenery? Well, you are in for the most gorgeous sightseeing tour that America has to offer. Through the car windows you will see a dozen mountain ranges, skyscraping peaks whose summits are snowcapped; breath-takingly beautiful mountain lakes, rustic mountainside falls that seem to be splashing out of the sky itself—on you go through deep canyons—up and over the Continental Divide —Spokane, Seattle, and out to sea on a splendid ship to cruise through Puget Sound to Victoria on Vancouver Island. Then Portland and a rare day of motoring over the famed Columbia River Highway, one of the most scenic motor roads in the world.

Down the coast on your special train you go, everybody old friends by now—a real traveling house party. And what traveling — over 7000 miles of it by rail and many hundreds more by boat and motor. The Cascades, the Coast

[*Continued on page 74*]

Hollywood Leads the Fashion Parade

Filmdom points the way and the world follows as Hollywood experts turn out fashions to suit every need and occasion

By GERTRUDE HILL

DO YOU know why Mae West's clothes are so amusing? Because they make men nervous.

Travis Banton, who dresses Mae, Carole Lombard, Claudette Colbert and other Paramount stars, told me the secret, and Mae illustrated it with the modern gowns she will wear in *How Am I Doin'?* For instance, there is an organdy frock of Dresden blue, liberally flowered with white blossoms and crossbarred with white silk stripes. The gown is form fitting until it breaks at the knees and cascades to the floor in a tumble of flirtatious ruffles. The long tight-fitting sleeves repeat the line of the skirt, and flare at the wrists with more ruffles. Ruffles outline the low décolletage, and as the final touch to give her escort a nervous breakdown, Mae carries an utterly useless parasol of ruffled organdy.

You can do a lot of damage this spring with parasols. Ann Sothern has a small square one of bright blue silk fringed with white to carry with a white organdy garden dress sashed in blue. Omar Kiam, United Artists' stylist, made it for her. And incidentally, don't expect Kiam to appear in a turban with a jug of wine, a loaf of bread, and thou. I was agreeably surprised to learn that the Omar is a nickname; and that the Kiam is Alsatian.

Mae will continue to bother people in *How am I*



Irene Ware in an evening ensemble for spring. The skirt and lining of the coat are of "twilight blue"—the blouse and wrap are peacock blue dotted with silver. The hat, two crossed bands of peacock blue crêpe, is very chic. Silver sandals complete the outfit.

Doin'? when she appears in a yellow crêpe model made of crystal beads, fitting like a glove, and trimmed with white fox fur. Gardenias encircle the low, off the shoulder neckline, and she wears a small cluster of gardenias high in her hair at one side. This use of flowers is important. You'll find them appearing again and again as we whirl about Hollywood in search of the new, the ultra and the adorable in spring clothes.

Down at the Beverly-Wilshire Hotel, June Knight is attending a party in a fuchsia chiffon gown, very much like Mae's organdy, but having shoulder straps of ermine tails. Ermine tails make her double bracelet, which dangles a little bunch of tails at the clasp. But the ermines get even. They get in June's hair, and if you don't believe me, look for yourself. A cluster of them on each side of her head. A couple of eagle feathers and our lil' June would be whooping it up in a regular Indian bonnet. Such a nice girl, too.



Lilian Harvey wears this white chardon crêpe suit. The collar, bow and belt are of bright marine blue, navy and white plaid. Her slippers are white kid trimmed in navy patent leather and her hat is a turned up sailor of white panama straw.



Mae West is an alluring figure in *How Am I Doin'?* This attractive model is a sheath of yellow crêpe embroidered with masses of crystal beads and trimmed with white fox fur.

Miriam Hopkins is having cocktails in a confusing gown of navy crêpe with a scarf of orchid and pale pink georgette and scarlet velvet! This amazing combination is sewn in stripes, and forms a collar and a high jabot, held firmly in place with a large diamond brooch. The black patent leather object beside her is not a brief case. It is one of the new purses. Miriam's nude hose are a shade darker than nude hose were last spring.

If you don't want to mix up your color schemes to be provocative, try Irene Dunne's stunt. There she [*Continued on page* 80]

HELEN HAYES ...*Dynamite* DE LUXE

You wouldn't think, to watch Helen Hayes on the screen, that this reserved person is one of Hollywood's great funsters

By SONIA LEE



THERE is a Helen Hayes no one can reach. More human than any other star in Hollywood, as down-to-earth as the housewife next door, there are strange fastnesses into which she retires as a person, and emerges the great actress that she is!

With each rôle, she is a different person. No rôle either modifies or adds or subtracts from her as an individual. But, through some alchemy, she achieves a separate personality—not baffling, but awe-inspiring.

Before the mystic Helen Hayes who achieves an emotional intensity as miraculous as the break of day, the Helen Hayes the world knows is humble. The actress belongs to her work. She has no part in the everyday affairs of the wife of Charlie MacArthur, and the mother of his child.

Virtually, Helen Hayes is two people. She detaches one from the other with the magnificence of her art and through that sublime power which neither she, nor anyone else, has ever analyzed.

Helen Hayes jealously guards her own personality—and jealously guards that other personality which comes to life only in the words and the emotions and the moods of make-believe characters.

Possibly, Helen Hayes is able to fulfill her various characterizations so wholly because she has made a cult of concentration.

She does not destroy that inspiring quality by pettiness or by trifles.

That quality within her is dynamite. She neither tampers with it nor permits it to compel her own vastly different, wholly normal, far-visioned, everyday philosophies into foreign channels.

When the other Helen Hayes, whom the world sees on the screen, must do her work, the Helen who binds up injured fingers for prop men, and inquires after the welfare of newly born babies, takes her everlasting knitting to a chair and detaches the actress from herself.

The actress concentrates. The woman relaxes. Relaxes to the point where she has become known as one of Hollywood's favorite pranksters.

Possibly that slanting humor of hers is something she acquired from her husband, who wooed and won her by feeding her peanuts, by taking her buggy-riding, by deluging her with ridiculous gifts.

She is a master-mind of Hollywood, not only because her opinions on story structure, camera angles and possible public reaction are valued, but also because she has conceived and executed some of the most amusing gags ever pulled in this town of gagsters.

It is a Roman Holiday when she and her husband start kidding the town. Their particular delight is ringing doorbells, if a house looks festive with light—even though they don't know the owners. They will introduce themselves, and ask casually if there is excitement going on. If there is, they will invite themselves in. If there isn't, they go on to greener pastures.

Helen once pulled a birthday party on Clark Gable. They were working together in *The White Sister*. He was planning to celebrate his birthday quietly, with a family dinner, after the day's shooting was finished. But Helen fixed it for him. Late in the afternoon he was notified that some mud and rain scenes would have to be made that night. Gable is a trouper. Birthdays don't mean a thing when there is work to be done.

So, in the course of events, property and wardrobe men invaded his dressing room, smeared him artistically with mud and grime, and finished him off by spraying him with an oil solution. Mr. Gable was not a handsome sight to behold. And just then Helen Hayes, at the head of the entire company, marched [*Continued on page* 78]

A Midsummer Night's Dream

Shakespeare's immortal play brought to screen by Warner Bros. with a cast of film notables



Joe E. Brown seems made to order for the characterization of Flute



Max Reinhardt, directing the film spectacle, presents beautiful Jean Muir as "Helena"



Victor Jory, (right) makes a majestic Oberon.
Dick Powell (left) plays Lysander



Anita Louise as you will see her in the role of Titania in "A Midsummer Night's Dream"

Straight

Intimate News Notes



June Knight takes time out from M-G-M studios to frolic in the snow at Lake Arrowhead, a nearby mountain resort

MACK GRAY, who is well known in Hollywood as George Raft's bodyguard and shadow and who is affectionately referred to by his friends as "The Killer," has made his screen début in *Car 99*. Now Mack figures that he is due for a film career and has taken to advertising the fact.

In film trade papers, Mack has inserted a full page advertisement and it is interesting enough to warrant reproduction:

"CALLING ALL PRODUCERS . . . CALLING ALL PRODUCERS . . . PICK UP "THE KILLER" . . . ALIAS "MACK GRAY" . . . LAST SEEN AT WESTWOOD VILLAGE THEATRE PREVIEW OF PARAMOUNT'S *CAR 99* . . . HEADED TOWARD STARDOM . . . EXHIBITORS DEMAND ACTION . . . FIND HIM . . . TIE HIM UP . . . DUE FOR SEVEN-YEAR STRETCH . . . BLOCK ALL STUDIO ENTRANCES . . . USE CONTRACT PLAN . . . THAT IS ALL. . . ."

That's how it is done in Hollywood!

THE prize embarrassing moment of the month happened to Nelson Eddy at M-G-M studio. An important Italian official was having lunch on the lot as the guest of studio executives. After the luncheon, Jeanette MacDonald was asked to sing for the visitor. Accordingly, she began the song *La Boheme*. Now it just happens that Nelson's dressing room is next door to the banquet room. Nelson, hearing Jeanette singing —and not knowing about the party—thought he would play a joke on her. Right in the middle of her song, he suddenly joined with her in a comic baritone voice. Then, still singing, he strolled over to locate her. And you can imagine his embarrassment when he opened the door to see all the assembled guests!



Tom Brown and Anita Louise are constantly seen together. This picture was snapped on the lawn of Anita's home

LE ROY PRINZ, Paramount's ace dance director, once made a boast that he could make a herd of elephants perform any dance that could be done by an ensemble of chorines. When his rival, Buzby Berkeley, recently challenged him on that statement, Prinz asked Paramount to give him a chance to prove it. Accordingly, in his latest picture, *Stolen Harmony*, you will see a group of chorines go through a dance—to be immediately followed by a troup of elephants performing the same routine.

IN KAREN MORLEY'S and Edward Everett Horton's latest picture, *Ten Dollar Raise*, some of the sound effects are provided by old Mother Nature herself. Part of the main action of the picture takes place in a shipping office which is supposed to be situated on a wharf over the water. While making the picture, the sound department ran into difficulties trying to achieve the effect of the waves lapping around the pilings under the wharf. Then, just as the sound men were about to give up in despair, it started to

from Hollywood

from the Cinema Capital

rain outside the stage. The noise of the rain beating down on the stage roof made just the right effect in the microphones.

WHEN a MOVIE CLASSIC writer recently asked Gloria Swanson to describe her "biggest thrill," she gave a surprising answer. Her "biggest thrill" was not her first opening night, nor seeing her name in lights for the first time, nor any of the other exciting events connected with her career. Instead, it was an event which happens in the life of nearly every mother — she received her biggest thrill quite recently when she watched her daughter, Gloria, graduate from grammar school!

PARAMOUNT STUDIO is doing its part to help President Roosevelt's "Jobs For All" plan. The studio has hired seven men who do nothing all day long except to keep the dance floor on the *All the King's Horses* set shined. Between takes, they run out onto the floor with mops and brushes and rub it down until it shines like a huge mirror.

SOMEWHERE in the world is a man named "Martin" who is the owner of a thoroughbred champion dog—but he doesn't know it! The dog, a wire-hair which once belonged to Edmund Lowe, was accidentally given away some time ago by Eddie's house boy while Eddie was off on a trip. The person to whom the dog was given passed it on to someone else —who forgot to pay the license tax on it. By the time Eddie had returned from his trip and tracked down the dog, it had been taken in by the city dog pound. And just the day before Lowe managed to reach the pound, someone named "Martin" came in, paid the tax on the dog, and carried it off—leaving no forwarding address.

PAUL LUKAS has just completed *Casino Murder Case*, which he calls the toughest assignment of his career. He liked the story, the role, the cast, and the director, he explains—but still he was glad when the picture was finished. It seems that the studio property department made up a suite of futuristic furniture for some of the sets, and the script called for Paul to sit in the chairs. And, says Paul, sitting in those chairs is what made the picture the toughest assignment of his career!

OUT on the *Private Worlds* set one day, the director called for Joel McCrea to do a scene. Joel did not answer and a hurried search of the stage and dressing rooms failed to locate him. The director decided to shoot another scene in which Joel did not appear, so he called for Helen Vinson. To his surprise, she could not be located either. Then he tried to find Joan Bennett and some of the other members of the cast—and they were gone! Finally, just as he was about to give up his search, he noticed a large crowd down the studio street. And there in the crowd were his missing players! Curious to know what was keeping them from work, he went over to see what they were all looking at. He found the crowd all gathered around Joel McCrea's wife, Frances Dee—who was showing them some of her baby's first pictures!

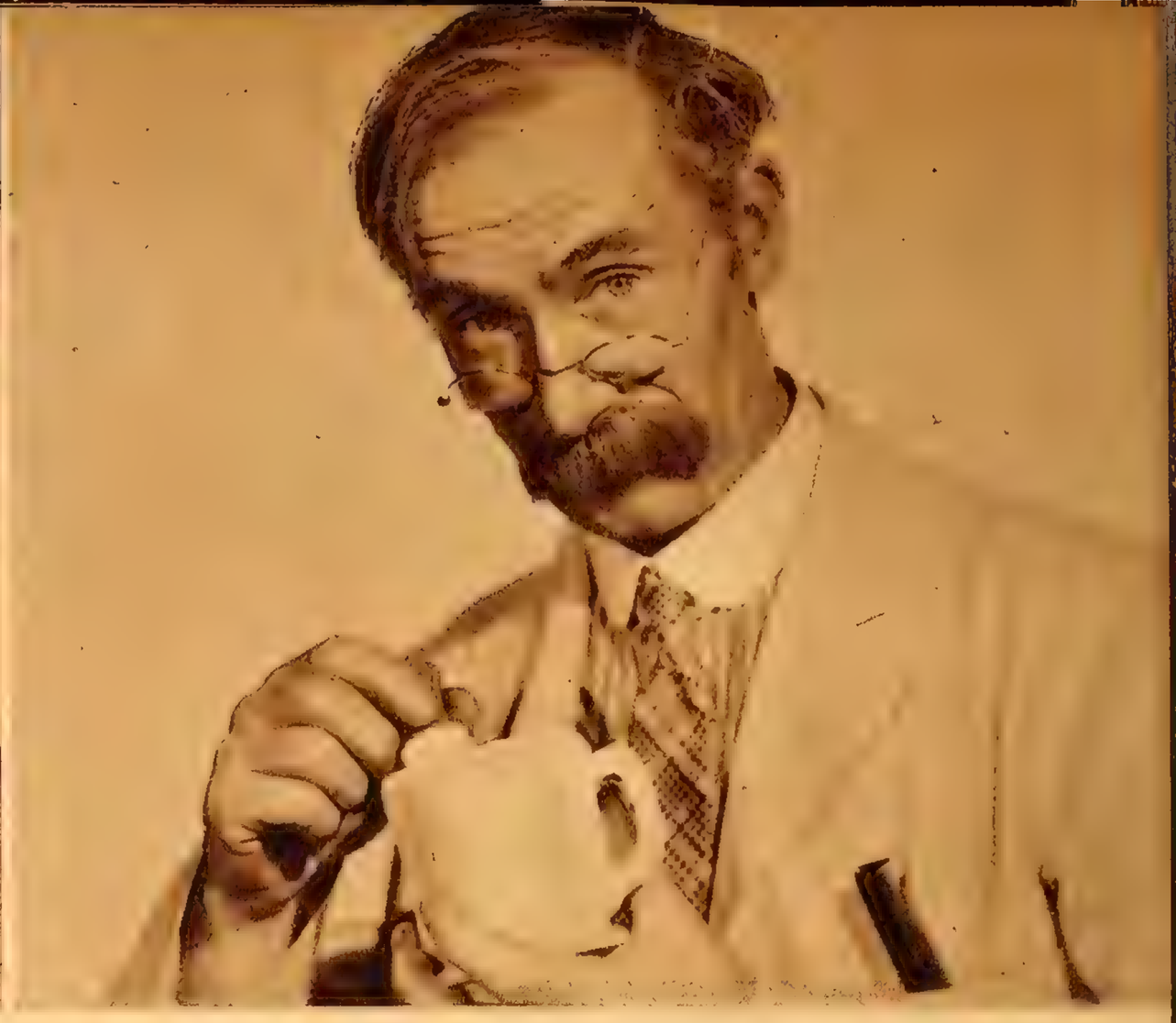
COLLEEN MOORE, after receiving several threatening notes from a maniac, recently decided to get a permit to carry a pistol. She filled out a Police application blank and sent it to the Chief of Police. Colleen has one blue eye and one brown eye, so of course she recorded that fact in the blank marked "Color of eyes." However, when the Chief received the application, he indignantly called up Colleen and demanded to know why she was writing jokes on such a serious thing as a gun permit!



Mary Astor enjoys a mile run each day, so MOVIE CLASSIC'S photographer was on hand one morning to catch this picture



George Raft instructs a few pretty dancers. They are appearing with George and Ben Bernie in "Stolen Harmony"



Andy Clyde is a Hollywood stand-by. They call him a picture saver. He is now working in "McFadden's Flats"

ANOTHER movie star has turned author. Ann Dvorak, who kept a diary all during her recent trips to Europe and Hawaii, has started to write a book of her experiences. Husband Leslie Fenton, who is something of an artist, is going to illustrate the book and design the cover. However, the most unusual feature about the book is that it is going to have a press run of exactly *one* copy! Ann and Les do not want their masterpiece to be distributed to the public, but want only the one copy for a souvenir. Undoubtedly it will be in heavy demand from the "borrow a book" club.

IN THE early spring, when rattlesnakes are just coming out of hibernation, they are partially blind and consequently very dangerous. A short time ago, Dolores Del Rio was starting to walk through her front gate when suddenly her dog, a pit bull terrier, ran in front of her and seized something in the grass. Dolores stopped to see what it was—and found that it was a huge rattlesnake which was coiled and ready to strike. If the dog had not attacked it, Dolores would undoubtedly have been bitten by the reptile.

FOR several years now, the famous comedians, Mitchell and Durant have been planning a trip to England. Yet, every time they get all set to leave, something comes up to keep them from going. A couple of years ago, however, they decided to go no matter what happened—unless it was an "extreme emergency." Then, just before they were to leave, Mrs. Mitchell announced she was going to have a baby, and in the "extreme emergency" they called off the trip again. This year they decided once more to go no matter what happened—unless it was an extreme emergency. And now it looks like the "extreme emergency" is going to happen again. Mrs. Durant has announced that *she* is expecting the stork.



Mary Rogers, beautiful young daughter of Will, goes on the stage, preliminary to a screen career. Here she is making up

ON THE *Hold 'Em Yale* set at Paramount, there are three comedians working, Andy Devine, Warren Hymer and George E. Stone, all of them natural gagsters both on and off the screen. Between takes on the picture, they have formed the habit of sitting around in a circle and attempting to top each other's jokes. One day, Ida Lupino arrived on the set to visit a friend. She was so amused by the three humorists that she stayed all afternoon to listen to them. The next day, she returned with several friends. The second day, each of her friends returned with several of their friends. This kept on until, by the end of the week, the set was filled with great crowds of persons all gathered to enjoy the fun.

BECAUSE of his dark hair and eyes and his Spanish name, people who have never met Cesar Romero assume he is a foreigner. As a matter of fact, Cesar was born in New York City and, although he is of Cuban de-



Irene Dunne enjoys a visit from her husband, Dr. Griffin of New York. This is how they appeared at the Trocadero



Eric Rhodes, who made the country laugh in "The Gay Divorcee", studies the script for his next RKO-Radio picture

scent, he is a typical American. Imagine his amusement when a newspaper recently sent a Spanish-speaking reporter to interview him "so Mr. Romero could converse in his own language."

WHILE making *It Happened in New York*, Gertrude Michael seemed to be always getting into difficulties. First, she hurt her hand and had to take a day off from work. Then she suddenly acquired a bad cold and held up production for a couple more days. Then several other things came up which caused her to lose another day's work. Finally, in spite of these many delays, the picture was pronounced nearly finished—and the director told everyone that there would be only one more day of shooting. Then, on this last day, Gertrude sent a note to the director and announced that she had just made a hurry-up trip to the dentist, who had yanked a bad wisdom tooth — so consequently, she would not be able to come to the studio for a day or so. And poor Gertrude was so afraid the director and members of the production staff would think she was stalling that she enclosed the tooth as proof of her story! Needless to say, she was excused for the day.

WHEN Columbia first decided to feature Ann Sothern in *Eight Bells*, there was some argument about whether she should have a close haircut which was called for in the script, or whether she should keep it long as she usually wears it. After some discussion, it was decided that she should keep it long—and later it was proved that this decision probably saved her life! During the filming of one of the storm scenes on shipboard, Ann was knocked down by a huge wall of water which swept across the deck on which she was standing. The surge of water threw her head-first against a steel hatch. She was unconscious for ten minutes, and the studio doctor stated that only her thick mat of blonde hair saved her from serious injury—and possible death!

WHENEVER Jean Harlow's picture is flashed on the screen, a sigh goes up from every girl in the audience, "If only I had hair like Jean!" Yet, few of these girls realize how much time and effort Jean must spend on her platinum locks. Jean recently disclosed to an inquiring *Movie Classic* writer that she spends an average of an hour each morning in preparing her hair for the camera—and every single night of the week she must wash it so that it will appear light and shiny the next day. All of this, says Jean, becomes very monotonous after a short time.



Alice Faye has a lovely "Pom" and he is one visitor who is never barred from a set on which she is working

by Hollywood writers

The EVOLUTION

Looking back upon the screen career of Gary Cooper



1929

An early Gary Cooper characterization. As he appeared in *Wolf Song*



1935

Gary Cooper today. As the gallant British lieutenant in *Lives of a Bengal Lancer*



1928

Gary in the costume of a desert sheik in the well remembered *Beau Sabreur*

of a Star



1930 In another fighting role. This is how you saw Gary Cooper in *Seven Days Leave*



1931
Always at home on the range, Gary was well cast in *I Take This Woman*



1933
Again the soldier, Gary shared honors with Joan Crawford in *Today We Live*



1933
A smiling Gary was starred by Paramount in *One Sunday Afternoon*

Favorites in a MOVIE STAR'S *Wardrobe*

Charming Mona Barrie lets you take a peek at dresses and hats she favors for Easter wear as designed by Rene Hubert, Fox Film stylist



Something different in stratosphere-blue. The jumper-tunic effect is in stratosphere blue crepe, stitched in storm-blue (blue-black) thread to match the storm-blue velvet vest and sleeves. The cocktail-length underskirt is slit to the knees. A storm felt double-pointed turban, pearl accessories and a pair of silver foxes complete this cocktail and dining-out ensemble



A regimental aspect is supplied by this Scotch kiltie hat and plaid scarf



This peaked white moire hat carries a Chinese influence, the sweeping pheasant feather supplying echoes of the romantic Orient



A sports hat of white felt, lined with blue linen, with a band of blue grosgrain ribbon around the crown, tied in front in a bow

"Lessons in Loveliness" (Reg.)

Springtime, the time to think about freckles, sun tans and permanent waves

By Nell Vinick

New York's Favorite Beauty Adviser



Claudette Colbert has learned the value of taking proper care of her beautiful hair

SPRINGTIME!—Season of Romance—Freckles and Permanent Waves. . . . Oh yes, they *should* all be mentioned in the same breath. . . .

A good permanent can glorify a "plain" girl to an alluring degree—a few saucy fetching freckles may be just the thing to sway a friendship into a romance. I mean this in all sincerity.

If you are the freckling type, this is a special message for you.

If you are the freckling type, you WILL freckle, no matter what you do or what you use, so why not be smart and appreciate it as a natural compliment to YOUR coloring and type? Freckles are really very fetching.

This business of trying to get rid of freckles is apt to be very dangerous. Freckles are a clotting of the pigment or coloring-matter in your system. Freckles are IN your skin, they are a piece of your skin. Anything that would actually bleach freckles might be so harsh it would ruin your skin.

I never could understand why so many of you worry about freckles. If we were to analyze most of the glamorous movie stars, feature by feature, detail by detail, "pick them to pieces," as it were, we would find something wrong with all, but take them all together in the entire effect which they achieve and they spell beauty.

Beauty is a matter of effect and impression. . . . The impression you make on others by the effect you create for yourself—so why worry about freckles?

Some of the greatest movie stars have freckles. Katharine Hepburn and Joan Crawford would certainly waste no time trying to get rid of something that is as much a part of them as is the color of their eyes—and I could mention any number of stars who have a "sprinkling" of freckles across their noses, under their eyes—

A beauty parlor may be equipped with a good type of permanent waving machine, but in addition to that, the operator must be capable, must understand the quality and texture of hair, must know how to time the wave. Some hair takes a wave very rapidly, some more slowly.

Unfortunately, a great many beauty parlors cannot afford good operators because the price of permanent waving has been driven below the safety limit. In many beauty shops they actually use second-hand pads or wrappers which certainly does the hair no good. Therefore, unless you can afford to pay a decent price for a permanent and go to an established beauty parlor with a good reputation, save your money and your hair. Remember there is a safety limit to bargain prices.

If you get the wrong shade of rouge or lipstick you can quickly wipe it off, but it takes months to get over the bad results of a poor permanent.

The success of a permanent wave depends on three things:

1. The skill of the operator who gives the wave. . . .

2. The quality of the pads or materials used. . . .

3. And this is up to you—the condition of your scalp and hair at the time the permanent is put in.

Even the most skillful operator cannot give a good permanent if your hair is too dry or too oily when the wave is put in. You can't expect a beauty parlor to turn away business by telling you, "Madame, before you have a permanent, you'd better get rid of that dandruff

[*Continued on page 73*]

IN ADDITION to these "Lessons in Loveliness"* in MOVIE CLASSIC, you will find other "Lessons in Loveliness"* by Nell Vinick featured on the following radio stations, with Miss Vinick, in person, telling you simple, effective ways of solving your beauty problems:

WOR, New York—8:15 a.m., Mondays, Thursdays and Fridays; also 11 a.m., Mondays and Thursdays

WMAL, Washington, D.C.—8:15 a.m., Thursdays and Fridays

WHK, Cleveland—10:30 a.m., Tuesdays and Thursdays

WBAL, Baltimore—11 a.m., Mondays and Wednesdays

***Title registered.**

The 3 MUSKETEERS

By CRUIKSHANK

THIS is a story about those three fellers.
Not Tom, Dick and Harry.
But Harry, Al and Jack—the Warner boys.

Justifiably, they might be called "The Three Musketeers" of the movies, with brother Sam, now gone, an indomitable D'Artagnan, whose brave spirit hovers over his beloved Athos, Porthos and Aramis, cheering them on to more valiant victories.

The Musketeers, you know, stood shoulder to shoulder, or back to back, wherever the fray was fiercest. They plunged in where more timid souls would stop, look and listen. They were ever ready to break a lance in defense of the right. Ready to take a chance. Their motto was "One for All, and All for One." Through courage, they won against great odds.

So it is with the Warner brothers. So it has ever been. And will be.

Then there's another picture that comes to mind with thoughts of Harry, Al and Jack. You've seen it. So has every American. It is called "The Spirit of '76." And somehow, it typifies the Warner spirit, too. It isn't difficult to envision the three of them marching fearlessly along at the head of the parade into the very teeth of a deadly barrage fired by the enemy. Harry in the center, flanked by Jack and Al. Flags flying, drums beating. Warriors three.

But the Warners are less remote than the heroes of Dumas' fiction, closer, even, than the canvassed fighters of the painting. They are real, vibrant, vital as the story they are living. Flesh and blood figures in a great American romance. Perhaps *the* great American romance, for you'll admit, there are possibilities in a drama featuring America, the movies and the Warner brothers.

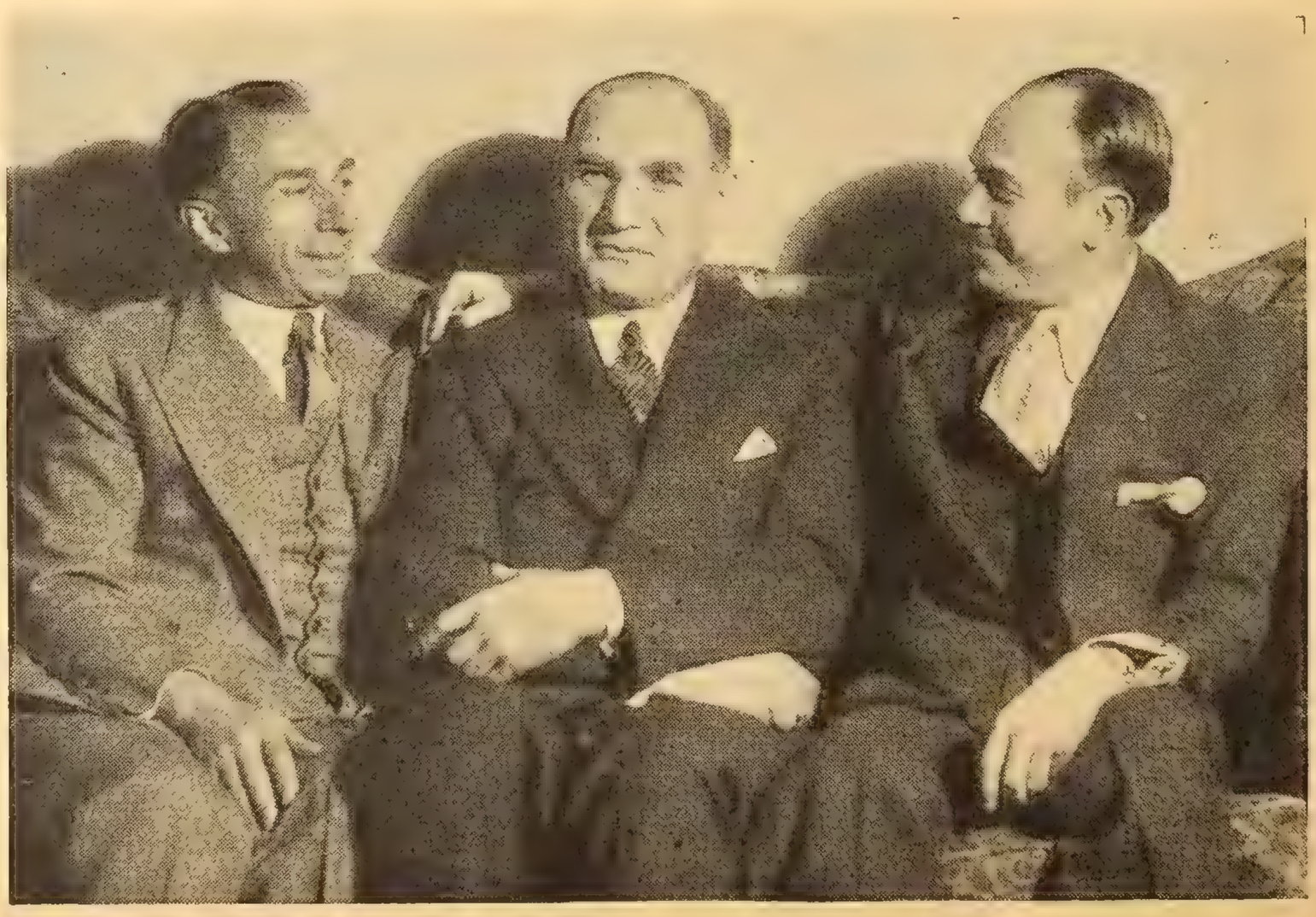
Let's get a close-up of these three sons of a penniless immigrant from oppressed Poland. Sons who shared their father's faith in the Land of Opportunity. And struggled to share in the promised blessings of the right to life, liberty and the pursuit of happiness.

First there is Harry, head of the clan by virtue of his few years seniority, his unconquerable will, his unswerving tenacity, his unflagging devotion to ideals, his staunch integrity. He's past forty now. But the burden of those years, as the burden of his business, rests lightly upon strong, straight shoulders. His face is deeply creased by lines of character. When he smiles, they wreathe his features in beneficence. But in repose, his countenance is shadowed by sorrow and suffering. He looks like Lincoln. And there are more than superficial points of similarity.

Like Lincoln, Harry Warner, too, is an Emancipator. He freed the movies, the entertainment of the masses, from the throttling grip of Big Business monopoly. He struck the shackles of silence from the cinema when he gave the screen a voice. Lincolnlike, too, is his stern adherence to the paths of honesty, his love of family, his homely, simple ways of life, the faculty he has of seeing clearly into the hearts of things and men.

Like all honest men, he speaks plainly and to the point without the evasion of flowered phrases. Like Lincoln, his straight-from-the-shoulder truthfulness is open to misinterpretation by little men who twist words and meanings. And this thing puzzles Harry Warner. He can't understand how his honest words, aims, ideas, ideals can be warped by other tongues, other minds. Terribly sensitive, these things hurt him to the heart.

Tears, too, have drenched his private life. On the very eve of the greatest Warner triumph, his brother Sam passed on. With this wound fresh, Lewis, his only, his well-beloved son, was seized from him on the brink of fine young manhood. Harry Warner didn't smile for



Here are three men who guide the destinies of a mighty film concern, Harry, Maj. Albert and Jack Warner

of the MOVIES

Shoulder to shoulder, the Warner Brothers have stood against the wall and battled their way through salvos from financial adversaries to the pinnacle of superiority in the great motion-picture business







Determination is written on the face of each of the three brothers, Jack (top), Harry (center), and Major Albert Warner

years. Even now his heart is heavy with these memories. It always will be. He is a man of sorrows.

Yet he has carried on. He finds happiness in making others happy—his family, his friends, the thousands he employs, and other thousands, too, unknown to him save as fellow men upon whom fate has frowned. The famous Dean Swift once preached: "He who gives to the poor lends to the Lord. If you like the security, down with the cash!" Harry Warner is satisfied with the security, as the poverty-stricken of many cities will attest; as those in countless prisons and asylums will bear evidence.

He likes friends. But a Lincolnlike shyness keeps him from making many easily. Those he has are of years standing. And he will keep them always. But a retiring nature prevents him from being a whoop-de-do hail-fellow-well-met. You wouldn't slap Lincoln on the back and invite him to a burlesque show, would you? Well, nor Harry Warner. In his home, though, with his wife, his daughter, the niece he has adopted, he's a gracious, genial, gentle host, at too great pains to see his guests content.

His home is in the country. Perhaps the passion of the Polish peasant for the land so long denied him, is inherent in Harry Warner's heart. Perhaps it is because he is so essentially of the soil. Whatever reason, he wanted a little house with a lot of land. And that is what he has. From time to [*Continued on page* 64]



If you want to be "top" in

WHAT Have

As told by your favorite

"GIRLS can learn a lot about themselves from men."

So say the popular young stars of Hollywood. And the things which they have learned from men are things which you, too, ought to know—that is, if you want to be "top" in some man's datebook.

Take, for example, some of the thoughtless little habits you indulge in. Did it ever occur to you how irritating they can be to a man?

You may be a knockout for looks and have a swell line of talk, but if you're one of those girls who is always dropping something, you may one day find yourself wondering why that new man you were so keen about never came back. That, at least, is Glenda Farrell's observation.

"I have yet to meet a man who isn't annoyed by the girl who is constantly dropping something," says Glenda. "First it's her gloves, then her bag or her compact or her theatre program. Some girls think it's cute to have a man groveling at their feet to retrieve something they've dropped but it is a poor way to get attention and *men don't like it.*

"The strangle-hold-while-dancing is another thing which men dislike," says Glenda. "A man likes to feel that the girl he is dancing with is as light as an armful of thistledown. If she drapes a heavy left arm around his right shoulder, it certainly spoils the illusion."

"If you want to hold a man's interest," says Frances

Ann Dvorak:

"Don't do too much checking up on his whereabouts. Men dislike feeling that the women they love doubt them."

Maureen O'Sullivan:

"A man's career is usually more important than a girl. If you make an enemy of his career you will lose him."

Jeanette MacDonald:

"There's something about the male ego which enjoys the idea of having the one and only girl listen to his opinions."

Glenda Farrell warns girls against doing annoying things to attract the attention of men

some man's date book, read

MEN Taught Us

movie stars to GRACE MACK

Dee, "don't start humming or singing softly when you're out with him. He immediately gets the idea that you're thinking about someone else instead of him. Men are funny that way."

Frances also believes that men—most men—soon get fed up with the girl who is too effusive, who "oooohs and ahhhhhs" at the slightest provocation and who is always saying that somebody or something is "too, too divine" or "simply heavenly."

You may not agree with Dolores Del Rio, in fact she is quite sure that you won't, but she insists that men do not like flippancy.

"I have heard many men express their dislike for the girl who is flippant," says Dolores. "I think the reason for this is psychological. Most men are inclined to be suspicious of a woman's sincerity. And if she makes some flippant reply to something they have said in all seriousness, it affects them like a slap in the face."

Ann Dvorak puts "baby talk" at the top of her list of things which men dislike.

And there is another rule which Ann thinks the wise girl will follow, if she wants to win favor with her man.

"Don't do too much checking up on his whereabouts. Men dislike feeling that the women they love doubt them. And they certainly resent being given the third degree."

Maureen O'Sullivan agrees with Ann on this point and she adds:

"If the man who is making [*Continued on page* 69]

Virginia Bruce:

"Men run from girls who use too much perfume. They don't like it during business hours, nor in the morning."

Dolores Del Rio:

"I have heard many men express their dislike for the girl who is flippant. It affects them like a slap in the face."

Jean Harlow:

"If I happen to have a date with a man who has a complex on brilliantly painted nails, I use simple nail polish!"



Frances Dee says men do not like girls who are constantly giving forth their pet exclamations

Gene Raymond's *COMPLAINT About* HOLLYWOOD

Strangely enough, it isn't the lack of sunshine that causes him to complain—it is that there is TOO MUCH for the industry's welfare

By CARL SLATER

THE chances are that Gene Raymond won't like this story. He is not one of those actors who climbs on a soap box and spouts off about the imaginary injustices being heaped upon the heads of luckless thespians. He doesn't want anyone to think of him in that light.

Yet he does have a complaint against Hollywood—several of them in fact. For instance—

"Hollywood is lazy. It has too much sunshine. We go to work in the morning to shoot the day's scenes and all the time we know that outside the sun is shining and there are a million amusing things to do. From the prop man to the director, everyone wants to make each scene perfect. But what happens? We go through a few rehearsals, a few takes and then the scene is 'in the can.'

"Mind you, this isn't always the case." Gene Raymond is careful not to be misunderstood. "But how many really great pictures can you recall during the past year? A dozen? Well, that proves my point.

"It's nobody's fault, particularly. I guess it must be the climate. A few days under those hot lights, rushing around in the dry, torrid climate and an actor needs stimulation. There is plenty of it to be had. He can burn up his energy at parties, at polo, the races or a dozen other highly diverting pastimes.

"Yet how much time does he spend actually concentrating on his work? Just as an example, like everyone else I study my script constantly during the shooting of a picture. Before the next day's scenes, I spend the whole evening going over my lines—polishing them up. The next morning I may come to work and find that the schedule has been changed. We're going to shoot a scene that has no connection at all with what the cast has been working on. You can't blame it on anyone. Perhaps the set isn't ready, some member of the cast is ill, or they need the stage for rush work on another picture.

"Because of this, an actor frequently has to step cold before the camera after only a few minutes of rehearsal. In an hour or two he may complete a scene that will be viewed by millions all over the world. It is supposed to be cinema art—but did you ever hear of a composer creating a beautiful piece of music in an hour?"

All of this may sound as though Gene Raymond thinks he might be able to run things a little better than those who are the puppet masters of Hollywood. It certainly is not the writer's intention to put him in this

[*Continued on page* 59]



Gene Raymond dislikes writers who refer to his "romantic appeal"



YOU'VE WON HIM— NOW YOU MUST KEEP HIM...

Don't let COSMETIC SKIN spoil your good looks!

SO *much* of a woman's charm depends on keeping her skin clear — appealingly smooth. Yet many a woman, without realizing it, is actually *spoiling her own looks*.

When stale make-up is not properly *removed*, but allowed to choke the pores day after day, it causes unattractive Cosmetic Skin. You begin to notice tiny blemishes —enlarged pores—blackheads, perhaps—warning signals of this modern complexion trouble.

Cosmetics Harmless if removed this way

In Hollywood the lovely screen stars *protect* their million-dollar complexions with Lux Toilet Soap —the soap especially made to remove cosmetics *thoroughly*. Its rich, ACTIVE lather sinks *deep* down into the pores, carries swiftly away every vestige of dust, dirt, embedded powder and rouge.

Before you put on fresh make-up during the day—ALWAYS before you go to bed at night—give your skin this protecting, beautifying care. Exquisite smooth skin is a priceless treasure. Don't take chances!

NRA CODE

ELISSA LANDI
PARAMOUNT STAR





SACHETS *do* MATTER . . .

if you're particular about your Permanent!

IN a sauce, it's the *seasoning* that matters. When a man shaves, it's the *blade*. In a wave, it's the *Sachets* that control the process, the steaming, the hair, the result! In a word, you can trust your hairdresser to *set* your wave smartly; but you can *help* him make a success of your permanent if you look sharp for one thing:—See that the Sachets he wraps on your hair are stamped with the world-wide mark of merit . . . "Eugene."

Nameless, poor-little-orphan sachets, perhaps filled with harsh chemicals, MIGHT make a good wave—but why take chances? *You can have Eugene Sachets!* They are as precise and perfect as science can make them. Each contains the *exact*, measured amount of pure, gentle waving lotion needed for one perfect wave or ringlet. This lotion, called Eugeneol, is a secret Eugene formula. You can get its protection for your wave only in Eugene Sachets.

So don't, for your one-and-only head of hair's sake, let anonymous, unidentified sachets experiment on your head. Be safe, not sorry! Be a good shopper; be firm. Say to your hairdresser, "Use Eugene Sachets," and you'll say only nice things after you see your wave!

Eugene, Ltd. . . . New York • London • Paris • Berlin • Barcelona

A Eugène Wave

ONE EUGENE SACHET SENT YOU FREE

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Gene Raymond's Complaint About Hollywood

[*Continued from page* 56]

light. Gene merely happens to be a man with ideas and is frank enough to speak his mind.

The reason that Gene doesn't care much for Hollywood and its climate is because he happens to be a New Yorker and has a New Yorker's hearty contempt for states with too much sunshine. He is more stimulated by the drizzle that hangs for days over the nation's largest city than he is by a daily sun bath in Hollywood. The sound of ten thousand taxicab horns is a symphony to his ears. The terrifying rumble of a subway quiets his nerves.

"IT SEEMS to me," says Gene Raymond in taking further inventory of Hollywood's ills, "that we might have better pictures if it were possible—and from the standpoint of expense it probably isn't—to shoot a picture starting at the beginning of the story and working right straight through to the climax.

"As it is now, we jump all around in the script and it's difficult to have any real feeling about the thing you are doing. Pictures like *Lives of a Bengal Lancer* are exceptions to the rule, and I have played in only one or two films that give me the same feeling I had behind the footlights.

"On the stage—" and Gene Raymond, because he made his first of a long series of legitimate theatre appearances at the age of five, ought to know about this phase of the acting business—"you are continually building your part. First, during long rehearsals, you become completely familiar with your work. Then you open out of town and have further opportunity to perfect your rôle. First night in New York is the big moment—everything you have is pointed to that one performance.

"After the agony of the opening you run along at an even keel for awhile. But even if the play is successful, running for several months, you never lose interest. You keep on building until you actually may be doing a better job after you've been before an audience eighty or ninety times.

"An actor on the stage may feel let down after he has been in the same play for several months. He may not feel like going to the theatre for the same thing every night, but once he gets the curtain call, he is aware of a sudden 'lift.' It instantly gives him new enthusiasm."

With this statement, Gene draws an unusual parallel between the stage and screen.

"On the set," he explains, "a director will say, 'Come on, let's get this over with.' You get out of your chair, walk in front of the camera and to work, but it's pretty much mechanical. You don't feel the excitement—you're not on your toes.

"I'll have to admit, though, that I may be looking at stage acting through rose-colored glasses." Gene Raymond isn't the one to be too dogmatic. "Distance probably lends enchantment. If I were back on the stage, I'd probably find myself wishing I were in Hollywood."

On the whole, we'll have to admit that Raymond's reasoning is pretty sane. He agrees with most folk in Hollywood that the movement of the Legion of Decency has helped the movies, directing screen stories back to the simple themes that have been so successful of late. He frankly admits that the business of making movies has made great strides in the last two years and that before long the particular points he mentions can't be complained about any longer.

AT THE present moment, Gene Raymond is thoroughly enjoying himself in private and professional life. Fresh from a long vacation in New York, he is looking forward to picture work at Paramount, the studio where he worked when he first came to Hollywood.

He is a free-lance player now and prefers to stay that way because he can choose his own rôles and then has only himself to blame if they turn out badly. If he could name his next picture, it would be a screen version of *Scaramouche*. That's because he wants to do something more colorful than the rôle of the young hero who spends most of his time holding a lovely lady in his arms and letting a camera roam around over his profile.

Gene Raymond's hair, incidentally, is not platinum, but plain, ordinary blond. The camera lens and lights simply have a way of making it look almost white.

Independence is the one thing Gene craves most. He travels in no particular social set in Hollywood. He has no "steady girl." He admits having squired Mary Brian and Janet Gaynor on several occasions recently, but even if he were interested in either of these charming ladies more than casually, he wouldn't talk about it. When he marries, if ever, the public won't know until the ceremony is over.

Few actors are as physically fit as Gene Raymond and it's not the tailor who is responsible for those broad shoulders. He keeps himself in the pink by fencing, riding, swimming and playing tennis.

When he first came to Hollywood he played a lot of polo. He stopped, however, and not, as someone said, "Because it was too hard on the horse."

"After I had played for several months," he explains. "I joined a game with Will Rogers and a few others who really know the game. In attempting to make a difficult shot, I was struck by the horse's head. They took several stitches in my face and the picture in which I was working was delayed for three weeks.

"So I quit polo. I like the game, but I also work for a living."

A magnificent seventeen-room home was once the place in which he hung his hat in Hollywood, but he prefers an apartment now and only leases a home—always in Beverly Hills—when his mother comes for an extended visit.

Gene is tremendously fond of his twenty-year-old brother, Bob. Bob won't trade on his famous brother's name and wants to be an orchestra conductor—not an actor.

Gene Raymond has one great ambition—to play a really fine rôle that satisfies his idea of what constitutes a really fine rôle. Then he will retire.

"But when it comes to that," he confesses, "I'll probably come around and tell you the same thing when I'm fifty."



Ralph Forbes and his recent bride, Heather Angel, speak into the microphone when they attend the Hollywood premiere of Universal's *The Good Fairy*.

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Una Merkel—Picture Saver

[*Continued from page* 16]

pleasure out of my work than anyone in Hollywood. There's just one thing that worries me and that is that there are so many people who don't share my good luck. I feel so sorry for people who don't seem to have anything. I wish there was some better way of distributing money and happiness

"What worries me is the great number of men with training and ambition who are out of work. I know any number of young college graduates, trained to be engineers and doctors and lawyers, who are just sitting in their offices (if they have any) twiddling their thumbs. I know what I'm talking about because a good friend of mine, an aeronautical engineer, couldn't find a thing to do until he was out of college nearly three years. And the job he got then was one for which he needed no training. It's maddening to think that all the time and money spent for an education is sometimes spent in vain. I don't know anything about economics," Una said, "But . . .," and she straightway launched into one of the most level-headed, sane expositions of that slippery science it has been my priviledge to hear, in or out of a lecture hall.

IT IS strange to me that some writer recently referred to Una Merkel as the girl without a worry in her head . . . "the most carefree girl in Hollywood" was the way he put it. If he'd given his subject a little more thought, he might not have described her so glibly. One doesn't reach a sane balance by being giddy, light-headed and planless. People aren't funny on the screen by accident.

If Una Merkel didn't think things through; if she didn't have a heart that is big enough to feel for the luckless-ness of others, she wouldn't be worth two-bits as a light comédienne. It is this sympathetic spark of her's, shining through her eyes to reach our hearts, that sets her apart from Hollywood's hundreds of "funny actresses," that makes of her the "pulmotor girl" she is; that makes her the busiest girl in town.

In answer to my question as to how long she had been acting, Una let go with one of those musical laughs and the statement, "Longer than I can remember. Oh, longer than that. I must have been six or seven when I started my 'career' as a reindeer in a Sunday school pageant back in Covington, Kentucky. Later I was cast as the *Spirit of Spring* or something, when I was dressed in a Mother Hubbard and a daisy chain. I was so proud of my costume that I paraded down the street long before show time. My elegant costume brought giggles from neighbor kids and I was so mad I let them have it, daisy chain and all. While not theatrical people, my family always longed to be on the stage and were entirely sympathetic with my ambitions from the first. This was quite unusual when, in those days, smalltown folk frowned on the stage as very daring for young girls."

"Have they kept you pretty busy in Hollywood, Una?"

Una reflected. "Well," she started, "let's see. In my first year I was under contract to United Artists, but they loaned me out for *The Bargain.* That night, as I was studying my script, the doorbell rang and a messenger appeared with another script. I told him there must have been some mistake, as I had my lines. He thought not and he was right. The script turned out to be for *The Falcon,* another picture on a different lot. So I did *The Bargain* in the daytime and *The Falcon* at night, rushing from one lot to another and changing my part from the center of my head to the side as I rushed.

"Last summer I was fairly busy. The next day after finishing *The Merry Widow,* we started *Murder In The Private Car.* The day after finishing that we commenced *Paris Interlude* and I did retakes on *The Cat's Paw* on the side. A few days after *Paris Interlude, Have A Heart* started with only two days between its completion and the start of two more pictures, *Evelyn Prentice* and *Biography of a Bachelor Girl.* I did *Evelyn Prentice* daytimes and *Biography of a Bachelor Girl* at night. There was one day between the finish of *Biography* and another one, *The Night Is Young.* While doing that daytimes, I finished up work on *Evelyn Prentice* nights. And during this time, I was doing retakes on *Biography.* Oh yes, and I forgot to mention *Bulldog Drummond Strikes Back.* Then . . ."

"Stop!" I insisted, "I get the idea, Una. I agree that you've been 'fairly busy'." I tried to think of another single player (Eddie Horton included) who could equal this record. I was stumped.

I HAVE no doubt that, to a lot of Hollywood's brightest stars, Una Merkel is "that happiness girl," said none too kindly. It's not at all improbable that a few of the "more important people" do a bit of smiling behind their hands at what they might consider some of Una's more Pollyannish tricks. Not used to the real thing, they may think that Una is "just too sweet to live."

For those people I have a vast pity and so, if she were aware of them, would Una. Life, the joy of living, has passed them by. But Una has a very tight grip on life and is squeezing from it all the fun and enjoyment possible. More important to us, she's seeing to it that we get our share of her same brand of *joi de vivre* (joy of living to you). For if Una Merkel is known to directors as the "pulmotor girl," she is likewise known to lowly studio workers as "a real guy." And of the two, perhaps the last is the higher compliment.

"A young woman writes me... I am thankful for its satisfying comfort... its greater security"

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Mary Pauline Callender

Author of "Marjorie May's 12th Birthday"



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See how the Kotex sides are cushioned in downy cotton. Millions call this the greatest comfort invention ever, to completely end chafing—Wondersoft comfort! If we put cotton all around it wouldn't leave the center free to absorb, and the special Kotex filler is actually 5 *times* as absorbent as cotton!

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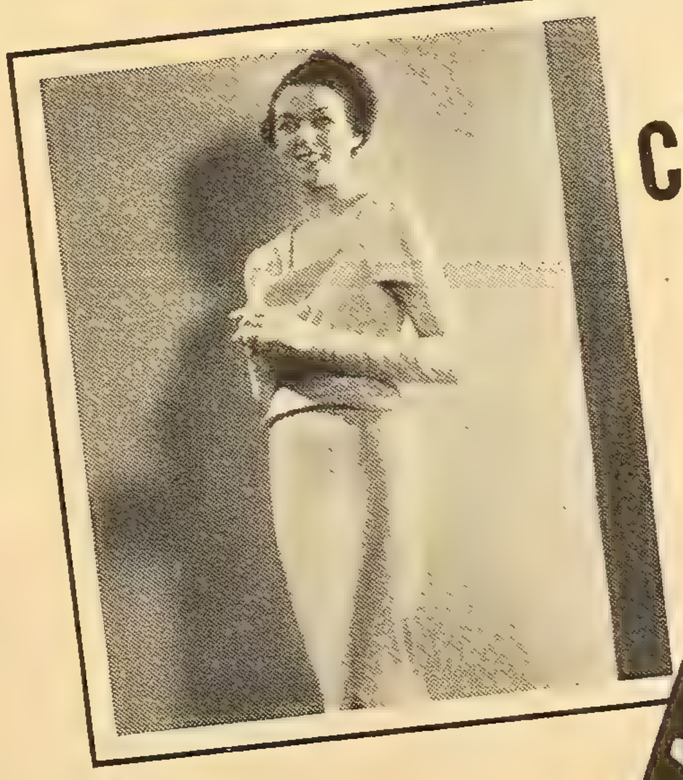
If you require extra protection, you will find Super Kotex ideal. For emergency, Kotex is available in West Cabinets in ladies' rest rooms.



CAN'T FAIL



If moisture is allowed to concentrate it may lead to accidents. So see how the center layer of Kotex is "channeled?" That's called the "Equalizer." The channels draw moisture away from one spot, distribute it evenly along the length of the pad. That's why Kotex gives longer-lasting security.



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You've often been self-conscious about tell-tale wrinkles when wearing clinging gowns. Here you see how Kotex prevents them. At first, Kotex ends were rounded. Experience proved that wasn't enough, yet it's all that many napkins offer. Now Kotex ends are tapered and compressed by an exclusive patented method. This gets rid of bulky ends that show.



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Claudette Colbert's Private World

[*Continued from page* 31]

changing the color of my hair. It means constant trips to the beauty parlor and a whole new wardrobe of hats and clothes to go with it, but, do you know, the change made an actual difference in my outlook! I even seem to be thinking new thoughts. Well, that's how it is in the theatre. With every new part, I lay off my own personality with my own clothes and parade around in borrowed thoughts and character.

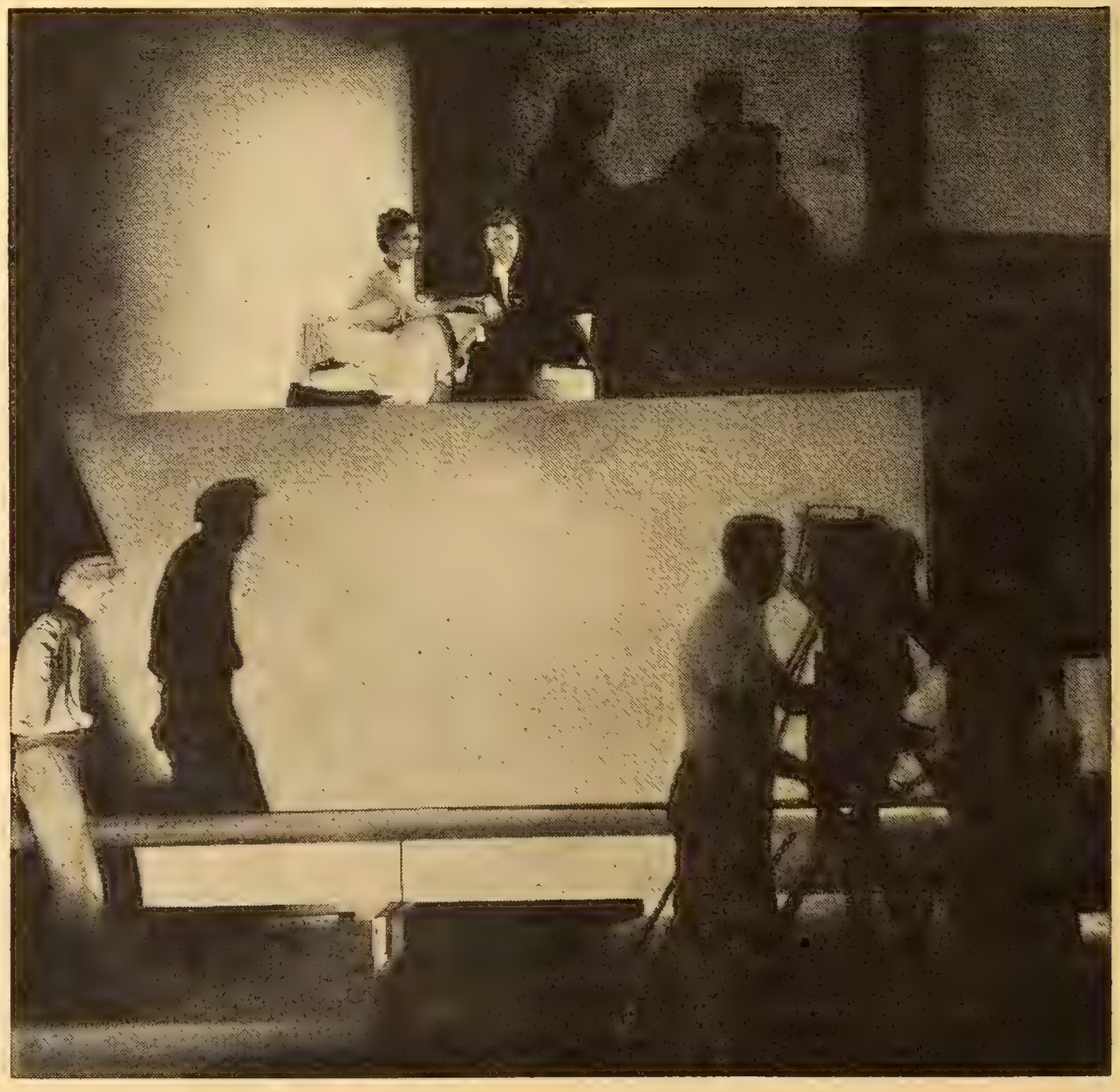
"And as for suppressed emotions, nobody in Hollywood need be afraid of being inhibited! In my last four pictures, I think I've portrayed all the emotions in the psychology book and a few that are new to Mr. Freud, from A—, Ambition to Z,—Zeal. The movies are an emotional safety valve. But, of course, in other ways Hollywood is very hard on inferiority complexes."

"I can see how screen stars might have a complex to begin with," I said pouring the rest of the cream in my coffee (Oh well, there's no use trying to look like a Claudette Colbert anyhow, so why diet?) "but I don't see how they can possibly keep one with all the fame and adulation and attention they get."

"What is fame?" scorned Claudette. "When you know that just one bad picture may mean the end of your career, the way it has with others before you. Adulation—pooh!—when, if you're honest with yourself, you know that what the fans are really praising is not your work, but the result of the combined talents of high-priced experts in every department—directors, script writers, electrical wizards, scene designers, the best costumers in the world and make-up men. Attention—ha ha! The biggest star in the movies is just home folks around the studio. Did you ever hear an agent talk to an actress who has been getting good notices and is foolish enough to imagine that she is beginning to be successful? You go in to see him, planning to hint that you rate a little more money on the next contract he arranges for you. After hearing what he thinks of your talents and prospects, you creep away thankful that they allow you to remain in pictures at all!"

The telephone rang. An insistent voice barked out indistinguishable words. "Okay," said Claudette, "I'll hurry right over!"

She picked up her make-up kit. "They're waiting for me—I've got to go. But, if you ever see a motion-picture star acting particularly ritzy, remember—his inferiority complex is probably bothering him because he's just been called down by the office boy for being late on the set!"



Here's a still picture of a still picture and a study in lights and shadows as Dick Powell and Winifred Shaw, featured players of *Gold Diggers of 1935*, pose for a photo of their *Manhattan Lullaby* number

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See what a brilliant lustre it imparts to teeth. The precious enamel, unharmed by this gentle dentifrice, seems to gleam and flash with new brilliance.

Note that wonderful feeling of mouth freshness and invigoration that follows the use of this unusual dentifrice—a clean, fresh feeling that you associate with the use of Listerine itself.

Incidentally, if you have children, it is no task to get them to brush their teeth. They look forward to that refreshed feeling and to this tooth paste's pleasant flavor.

If you are interested in economy, see how far this tooth paste goes. Get a tube today. Lambert Pharmacal Company, St. Louis, Mo.



The living-room of Mrs. Munds' New York home with its valuable portrait of Joseph Black by Sir Henry Raeburn.

(Below) The Louis XVI girandoles with their bases of burnished gold and their trappings of 18th century Irish glass.





Mrs. Munds' Queen Anne highboy, a priceless possession with unusual patine markings.



(Right) Unusual ruby and diamond spray brooch, a valuable family heirloom in Mrs. Munds' jewel collection.

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TOOTH PASTE

The Three Musketeers of the Movies

[*Continued from page* 53]

time the modest home has grown as more and more room became essential. But it remains perched in wooded acres, far removed from the crowded canyons of the city. And strolling among the trees, Harry Warner meets his soul. We'll leave him there.

A GIANT of a man, Albert Warner wears his military title, Major, most becomingly. He has the strong, chiselled features of an Iroquois sachem. Look at the Indian on a nickel, the next time you have one, and you'll see Major Warner. That is, without the feathers, of course. If there's ever a masquerade, Albert need not search for a character. He's a Heap Big Chief.

And so he is. For with Harry at the helm, and Jack in the hurly-burly throes of production, Albert Warner directs the destinies of distribution. He knows the men who show the pictures. Hundreds of them, thousands of them. Here and abroad. Them, their wives, their families, the cities they live in, their theatres, their homes. Milk in a cow doesn't benefit anyone. Pictures in the studio bring no joy to movie millions. It is Albert's job to get Warner product to the people. And Al's there!

True to his Indian prototype, the Major has something of the strong, silent, stoical chieftain about him. His countenance seems graven from granite. His mind is serious, unaffected by frivolities. His athlete's body holds strength, and his heart an infinite capacity for loyalty and devotion. Had Albert Warner gone to Yale, they'd still be talking of the gridiron team he captained. If some shift of fate had sent him into the ring, courage, craft and physique would have combined to make him a champion. In a uniform, he is a figure to inspire confidence. Where he led, men would follow. And he'd lead 'em to the cannon's mouth, if that were his duty.

But we don't want to leave the Major at the cannon's mouth. Maybe it's loaded. So let's follow him to a place at brother Harry's right hand, where he stands, cool, capable, strong, with arms folded, ready to do and die for the Warner cause, a stalwart brave, Soangataha—Strongheart—in modern dress.

Now what place shall we give Jack Warner? Don't say: "He can have my place, I'm going home!" Because that's just what Jack would say. He's there with the quip, Jack is. Mentally nimble as an acrobat, he can do triple somersaults with nifties, cartwheels with repartee. Songs, dances, witty sayings—all by Jack Warner. He's the Jack-be-nimble-Jack-be-quick of the Warner triumvirate.

Somehow or other, these brothers have fallen into exactly the proper grooves. Probably Harry and Al, deep in their hearts, believe they could make as good movies as brother Jack. But they couldn't. Each is ideal in just the spot he occupies. That's one among several secrets of their success.



William Powell and Jean Harlow are teamed in M-G-M's *Reckless*. In this picture, Jean dances for the first time in her career

Jack is a trouper born. Even in the very early days, Harry was head man, Al minded the theatre, and Jack—why, of course,—Jack filled in between pictures with a song! He is superbly fitted to do the actual making of the Warner movies. He knows entertainment, he knows actors, directors, and all the strange folk, who, to Harry and Al, might appear slightly screwy. He knows them, and understands them. More important, perhaps, he knows the public, and what it wants in pictures.

Jack might have been a Jolson, a great entertainer in his own right. And, somehow, he translates all this personality, all this perception of what pleases people, into pictures. Of the brothers, he is most urbane. If each wore an identical suit, identically tailored, Jack's would look best. He gives the impression of being perfectly groomed, well turned out. He's just-out-of-the-bandbox, physically and mentally.

Like the others, he possesses a terrific driving force. Jack believes that time was made for slaves. And he is free—free to work twenty hours of the twenty-four! If you work for Jack, abandon all hope of loafing. Not that he's a merciless driver, either of himself or his men. It's simply that there are things to be done—let's do 'em. He burns enough midnight oil to give Rockefeller a whole mintful of new dimes.

His headquarters are in Hollywood. But every now and then a cyclone comes out of the West to hit New York. That's Jack Warner. Before the town can get its breath, he's gone again, leaving the home office gasping, and brother Harry with laughter-crinkled eyes and a chuckle deep inside.

Jack can't be gone too long. Out yonder on the sun-kissed coast, three picture plants are going, and 5,000 persons are employed in them. At present, eight features are in the making, including the multi-million-dollar production in which the Warners have dared to give us Shakespeare's *A Midsummer Night's Dream*, with Reinhardt, himself, to stage it. Only the Warners would have done it. Only the Warners would have dared.

So, you see, Jack Warner is no playboy. Tremendous responsibilities are directly his. If they worry him, though, you'll never know it, for, on the surface, he is smiling, carefree, affable. Never a serious thought, you'd say, until some question of business arises. Then Jack, keen, alert, instantly tense, will

grasp the essentials in a flash, and give a clean-cut, authoritative opinion. Events will prove it correct.

THESE, then, are "The Three Musketeers" of the movies. Harry, the farsighted sage with sorrow in his eyes. Albert, tall and staunch. Jack, the irrepressible. These are the three sons of the Polish immigrant who visioned an equal chance for his boys in the Land of Opportunity. These are the three who met their D'Artagnan brother, Sam, in the dingy recesses of a tiny Youngstown bicycle shop in a momentous conference.

They had no more money than you, and prospects not half so good. But they saw a future in films. They had read that in union there is strength. They determined to work together as one man, with the strength of four. No longer were their efforts to be divided. Henceforth it was to be "One for All—All for One." Other such combinations have begun as bravely, but have faltered either with success or discouragement. The Warners have known both. But nothing has swerved them from their pact.

Their story doesn't stretch over generations. It is a saga of what men may accomplish in America, not only in a lifetime, but in the span of a few years —given grit and guts. They made their first moderate success with a theatre in Newcastle, Pennsylvania.

It is interesting to look back upon the ventures with which they were associated, for a glance brings irrefutable evidence that the boys have always been connected with worth-while enterprises.

But the story of the Warners remains a story of struggle. As recently as 1927 they were broke. This, of course, was the year of their mightiest achievement. They had staked everything on their faith in the talkies. With *The Jazz Singer*, they won out! The story of that revolution in the movies is familiar history to the fans. But perhaps this is as good a place as any to ornament the record with a bit of talkie chronology.

It may interest you to know that the title of the first "all-talking picture" was neither *Don Juan, The Jazz Singer* nor *The Lion and the Mouse*. Not until July 6, 1928, did the first, the very first "all-talking picture" appear. It was called *Lights of New York*. It was shown at the Strand Theatre, New York. And was it terrible! Nothing, however, can rob that early effort of its place in screen history.

The record also holds the information that it remained for a film titled *The Terror* to gain immortality by being the first motion picture ever to be presented without a caption. The story was told entirely in dialogue and action. The date, August 15, 1928. The place, Warner Brothers Theatre, New York. Since then it's been upward and onward, until now, the mighty motion picture organization of William Randolph Hearst, known as Cosmopolitan Productions, has chosen the Warner Brothers outfit with which to be affiliated. And that's the tops in the film industry!

IN THE story of the Warners, collectively and individually, three things stand out. First, their honesty. Second, their loyalty to one another. Third, their devotion to their business. These characteristics are definite elements in their climb toward the heights.

There are other precepts that play a part. The old saw about hard work and not watching the clock sounds awfully trite. But it is also true. No labor is too hard, no hours too long, when the fruits of accomplishment are yours. It is notable that the Warners have worked hard. But all their honesty, all their labor, all their application would scarcely have won success without the superb courage that has marked their lives, the grit with which they have fought back against the forces of adversity. And one more thing, "The Three Musketeers" and their D'Artagnan have always been ready to take a chance. They've plunged in where others hesitated. If a single motto were to be theirs, perhaps it might be best expressed in the verse:

"He either fears his fate too much,
  Or his deserts are small,
Who dare not put it to the touch,
  To win or lose it all!"

The Warners have dared. And that sums up the story of those three fellers. Not Tom, Dick and Harry. But Harry, Al and Jack. More power to them!



Beautiful Eyes

ARE YOURS FOR THE ASKING WHEN YOU ASK FOR

Maybelline

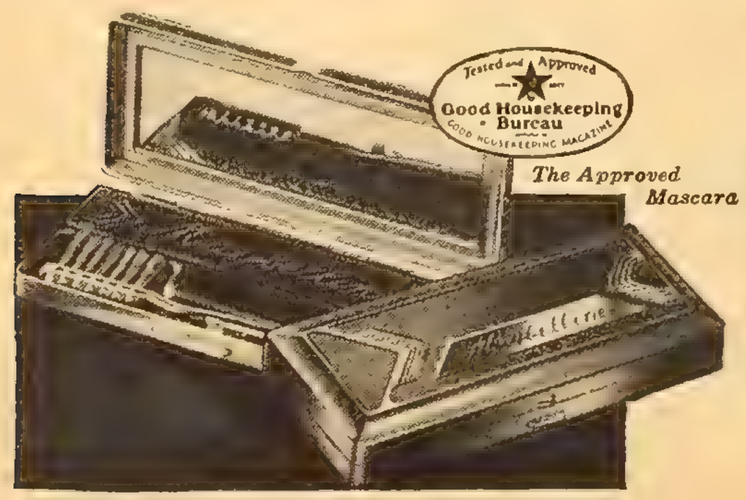


says DOROTHY HAMILTON
Noted Beauty Authority of Hollywood

● Notice how your favorite screen actress depends on the appearance of long, dark, lustrous lashes to give her eyes that necessary beauty and expression. More than any other feature *her* eyes express *her*. More than any other feature *your* eyes express *you*. You cannot be really charming unless your eyes are attractive and it is so easy to make them so, *instantly*, by darkening your lashes with non-smarting, tear-proof, harmless Maybelline mascara.

You cannot afford to neglect your most important beauty feature—your eyes—when just a few simple brush strokes of Maybelline will instantly transform your lashes into the appearance of long, dark, luxuriant fringe, making your eyes appear larger, brighter, and more expressive.

Approved by Good Housekeeping Bureau and other leading authorities for its absolute harmlessness, Maybelline's famous name is your guarantee of highest quality. Encased in a beautiful red and gold vanity, it is priced at 75c at all leading toilet goods counters. Black, Brown, and the new Blue. Try it today—you'll be delighted with the marvelous improvement in your appearance.



The Truth About Francis Lederer's "Secret Bride"

[*Continued from page 27*]

It is not that I am ashamed of anything I have done. It is simply that I don't like to talk about myself. I am not important. There are a thousand more interesting topics of conversation.

"Hollywood makes everyone talk about himself too much. If you are a lawyer addressing a jury, you do not have to begin by saying, 'My hobby is modern painting.' If you are a salesman of brushes, you do not have to sell your product by telling housewives your favorite color, your pet aversions.

"Only motion picture actors are expected to tell these things. It is an invasion upon personal privacy which we are told is demanded by the public. Sometimes I wonder—

"In my movement to promote world peace, I talk before several audiences each week, occasionally two or three a day. Now, I am not required to begin my speeches with the statement, 'This morning, I rose at seven-thirty. I ate a half a grapefruit, toast and coffee for breakfast. I enjoyed a brisk workout in the gymnasium before going to work. I am fond of dogs, dislike chocolate sodas and too much butter. All of which qualifies me to tell you about world peace.'

"When I do talk about myself, I do not want to say such silly things. I have no objections to telling personal experiences which can serve an inspirational purpose. If, in reading of my mistakes my friends avoid similar mistakes, there is a purpose served. But these silly things, no!

"I have spoken freely of my early life in Czechoslovakia, of the poverty my family faced, of the tragedy the World War visited upon us. I have told of my struggles to win a place in the theatre. Not all of these were happy recollections. I would have much preferred not to have had some of them printed for all the world to read.

"And now, because I have withheld the facts about an even more personal matter, I am being charged with perjury—like a criminal. Have I no right to avoid answering a few questions? I have answered many thousands. Is there nothing sacred?

"It is sometimes very confusing."

TO A man of Francis Lederer's sensibilities, it must be more than confusing to have such a great to-do aroused by the discovery he had once been married. When you know the whole story—and what a simple little story it is—I am sure you will be in sympathy with his attitude.

Francis, then in his 'teens, was just beginning his professional career in the theatre in Prague. Comparable to American stock companies, but operated upon a more pretentious production scale, the theatre changed attractions frequently with touring stars as the headliners. The local actors were little more than bit players and Francis was just a "super," one of the mob, seldom with even a word to say.

In the company was a young girl named Ada Nejedly, daughter of the orchestra leader. Francis first noticed her when she played a guitar and sang in



Spencer Tracy tells Antoinette Lees all about his career from *The Last Mile,* on the stage, to Fox Film's *Dante's Inferno,* in which he is featured with Claire Trevor, to whom Miss Lees plays the maid in the film story

the chorus of the operetta they were producing one week. Frank in his enthusiasms, he sought her out to compliment her for her small contribution to the play.

They quickly became friends, sitting together during rehearsals, going together for a bite of supper when funds allowed. What began as a charming friendship gradually ripened into a deeper affection.

Nothing might have come of this boy and girl affair had not Francis Lederer found opportunity to further his career by leaving Prague. He went away to more important successes in Continental theatres, leaving Ada Nejedly in Prague. He was gone two years and during that time, he carried an an impassioned correspondence with the girl he left behind.

Into those letters he wrote, Francis Lederer must have poured his every thought, his very soul. His ambitions were great—his realizations of them torturously slow. He had to learn patience as we all must learn. And it was Ada Nejedly to whom he turned whenever life seemed cruel, success seemed tardy.

Her answers to his letters were his only solace. She was warmly sympathetic to his problems. She became to him a goddesslike being, a person apart from the unkind mortal world. She shared with him all of his ideals, his great plans. She alone, appeared to understand and, even in those days, Francis needed understanding.

Is it any wonder that he worshipped her? Those two years they were parted seemed an eternity. Then, when he had a chance to return to Prague, they lost no time in being married.

Those first months of marriage were as idealistic as their courtship. But the end was inevitable. The dreams they had dreamed of each other were of gossamer. Realities tore down the dais of imagination, and immortal virtues were discovered to be mortal frailties. After fifteen months, they parted, two disillusioned kids unable to attain a love as great as they had dreamed.

I DO NOT know the exact circumstance of their parting. To me, it is unimportant. Sufficient to record that they went their separate ways without bitterness, probably without full realization of the cause of the ending of their love. Francis left Prague for Berlin, London, New York and Hollywood. Ada Nejedly developed her voice and went into opera on the Continent.

Fortunately, there was no need to explain the causes of their separation to a court of law. "In my country," Francis says, "it is unnecessary to offer grounds for divorce. That a man and wife are separated is enough. After a certain length of time, a divorce is granted automatically. The papers are applied for and that is all there is to it."

Certainly, such a custom bespeaks a higher form of civilization than our American barbarism that sends married couples into divorce courts to scream bitter recriminations at their dead love. It also somewhat explains Francis Lederer's inbred reticence to discuss such a purely private affair.



Yeast Foam Tablets Stay Fresh For Months

WHAT Yeast Foam Tablets did for Laura's skin, they should do for yours. These pleasant little tablets of pasteurized yeast are rich in precious nutritive elements which strengthen the digestive and eliminatory organs, give them tone and quicken their action. Thus they aid in ridding the system of the poisons that produce so many a case of bad skin and dull, muddy complexion.

With the true cause of your trouble corrected, you enjoy new health and new beauty. Eruptions and blemishes vanish. Your skin becomes clear and smooth, the envy of men and women everywhere.

Don't confuse Yeast Foam Tablets with ordinary yeast. These tablets cannot cause fermentation in the body. Pasteurization makes Yeast Foam Tablets utterly safe for everyone to eat. This yeast is used by various laboratories of the United States government and by leading American universities in their vitamin research.

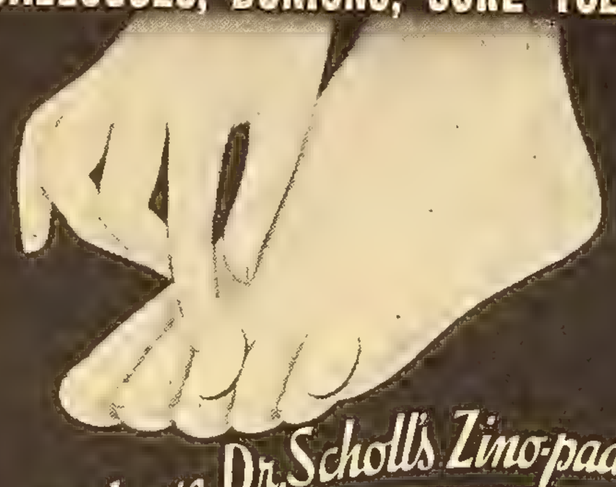
You can get Yeast Foam Tablets at any druggist's. The ten-day bottle costs only 50c. Get one today. Refuse substitutes. You should see your skin and complexion improve in almost no time!

YEAST FOAM TABLETS

PAIN STOPPED AT ONCE!

CORNS

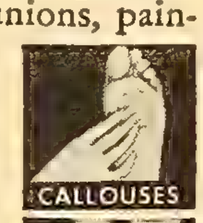
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New De Luxe Dr. Scholl's Zino-pads!

EASE YOUR FEET!

You get relief *one minute* after you apply Dr. Scholl's Zino-pads to aching corns, throbbing bunions, painful callouses, or sore toes! They stop shoe friction and pressure; prevent corns, sore toes or blisters caused by new or tight shoes. Use them with the separate *Medicated Disks*, included in every box, to quickly loosen and remove corns or callouses.







NEW FEATURES

De Luxe Dr. Scholl's Zino-pads are flesh color, velvety-soft and waterproof. Invisible under sheer hose. Don't soil, stick to the stocking or come off in the bath. Try this wonderful treatment. Sold at all drug, dept. and shoe stores.

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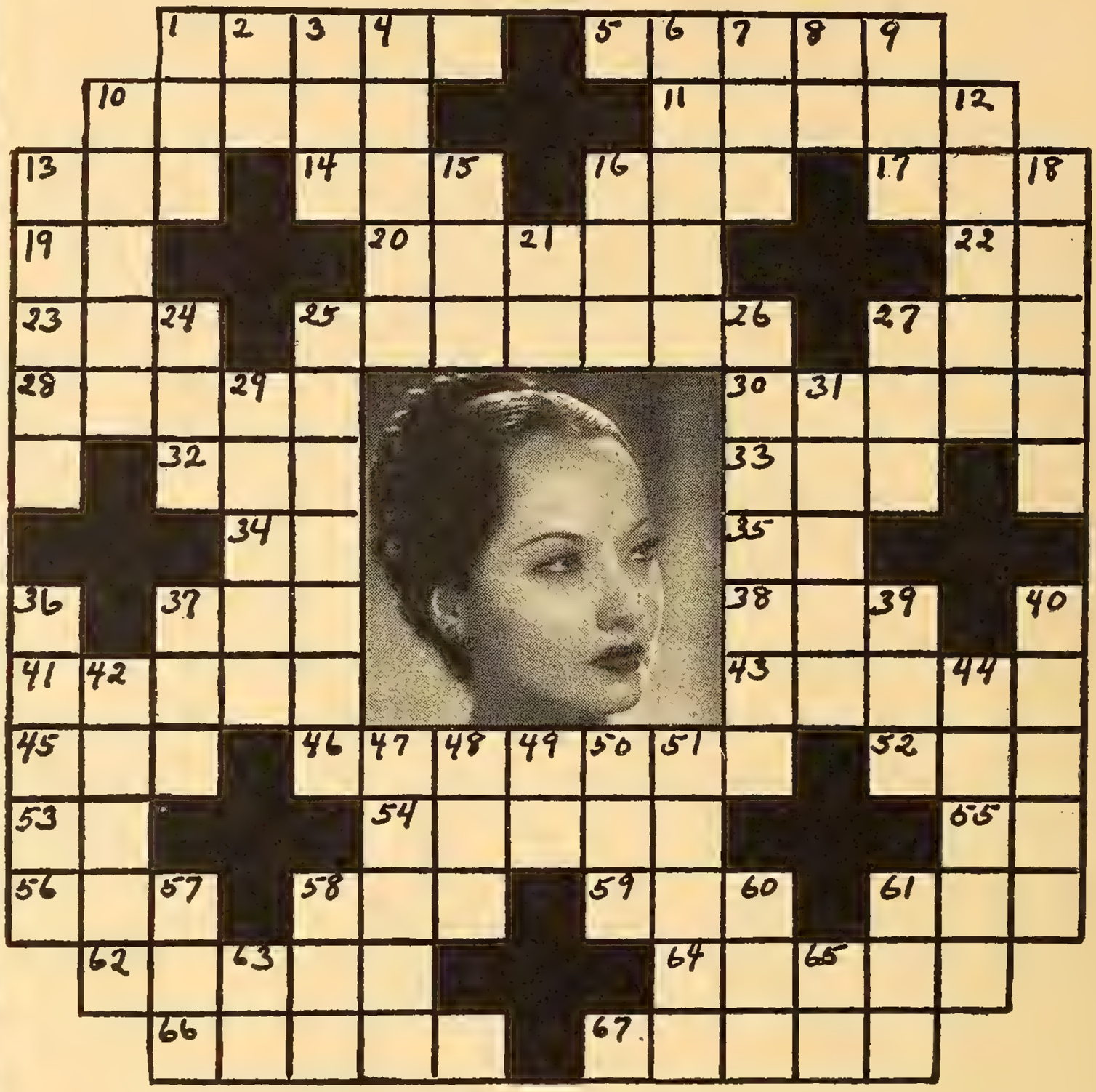


NEW YORK

45th STREET, JUST WEST OF TIMES SQUARE

PERSONAL DIRECTION: JOHN F. MURRAY

For Movie-goers to Puzzle Over



ACROSS

1. First name of star in puzzle
5. He was JEFF in *Forsaking All Others*
10. Masculine lead in *Take the Stand*
11. *Clive of* ————
13. Mrs. John Monk Saunders
14. Hearted Herbert.
16. Cast is sometimes repeated at this part of film
17. Descriptive of theatre lights during talkie presentation
19. *Success* ———— *Any Price*
20. *By Your* ————
22. Wheeler and Woolsey starred in ———— *This Is Africa*
23. Short for Mr. Denny
25. Star of *The Secret Bride*
27. ———— *Tell the World*
28. Remember ———— Wilbur?
30. He has written many screen song hits with Mr. Gordon
32. This studio gave us *Lives of a Bengal Lancer* (abbr.)
33. She was *Belle of the Nineties*
34. Miss Gombell's initials
35. Short for Mr. Arnold
37. Arliss celebrates birth on this April date
38. First name of a western star
41. Loretta Young was one in *White Parade*
43. Sheila's last name
45. To register sorrow
46. Dunne-Rogers-Astaire film
52. Sylvia Sidney was *Cho-Cho*———— in *Madame Butterfly*
53. Brooklyn, Clara Bow's birthplace, is in this section of Empire State (abbr.)
54. *Lottery* ————
55. Initials of Miss Nixon
56. Sleep'n' ————
58. *The Old-Fashioned* ————
59. May Robson was *Lady For a* ————
61. Comedian who capitalizes on his large mouth
62. Feminine star of *What Every Woman Knows*
64. Comedienne who was teamed with late Marie Dressler
66. ———— *Long Legs*
67. They are fastened to heels of cowboy riders in western
24. *Ruggles of Red* ————
25. She was *Catherine the Great*
26. Italian comedian
27. ———— *Been Around*
29. Most players assume others for screen purposes
31. Harlow's role as *The Girl From Missouri*
36. Wallace Beery is so related to Noah, Jr.
37. *Let's* ———— *Again*
39. ———— *Wiggs of the Cabbage Patch*
40. Gibson girl
42. Roland Young's first name in *David Copperfield*
44. Masculine star of *The Night Is Young*
47. Swede who portrays Chinese characters
48. Any one of *Little Men*
49. Actress who became Mrs. Hal Mohr in recent elopement (init.)
50. ———— *Morning*
51. Chaplin's vagabond role
57. He now appears minus his stooges
58. What Lila Lee and Jack Peine recently did
60. ———— *Belong to Me*
61. First name of author of *The Little Minister* (abbr.)
63. Director Henley's bride comes from New Orleans in this state (abbr.)
65. Mr. Roulien's initials

DOWN

1. She was *Grand Old Girl*
2. Miss Ralston's initials
3. Actor whose first name is Christian
4. Miss Bennett of *Wagon Wheels*
6. *Luxury* ————
7. *Now* ———— *Forever*
8. He was *Count of Monte Cristo* (init.)
9. *The Lemon Drop* ————
10. Freddie Bartholomew was *David Copperfield* in early years; Frank Lawton portrayed him in ———— years
12. You walk down this to find seat in theatre
13. The comedy
15. Wera Engels' nationality (abbr.)
16. Jane Novak's sister who starred in silent films
18. First name of Jack Durant's bride
21. He had lead in *The President Vanishes* (init.)

Solution to Last Month's Puzzle

C	L	A	R	K		S	P	Y		S	T	O	N	E
L	■	L	O	I	S	■	I	■	S	T	A	R	■	A
A	M	■	D	N	■	O	N	A	■	E	D	■	D	R
R	O	B	■	G	A	T	E	S	O	N	■	P	A	L
A	N	N	A	■	S	H	■	T	R	■	W	A	R	E
	A	■	S	O	■	E	G	O	■	A	H	■	K	
M	■	S	T	A	R	R	■	R	O	M	E	O	■	I
A	S	I	A	■	I	■	■	■	L	■	E	N	I	D
E	■	N	I	X	O	N	■	A	D	E	L	E	■	A
	B	■	R	V	■	O	U	R	■	M	E	■	J	
L	O	V	E	■	G	R	■	L	E	■	R	O	O	M
A	N	D	■	G	O	M	B	E	L	L	■	F	A	Y
N	D	■	B	A	■	A	I	N	■	I	S	■	N	E
D	■	B	E	L	L	■	N	■	S	L	I	M	■	R
I	R	E	N	E		A	G	E		A	D	A	M	S

What Men Have Taught Us

[*Continued from page 55*]

your heart turn somersaults breaks a date with you because of a business engagement, don't make a big fuss about it. A man's career is usually more important to him than a girl. If you foolishly make an enemy of his career you will lose out with him.

"The clever girl," says Maureen "is the one who shares a man's enthusiasm for his work and who listens with interest when he talks about it instead of trying to change the subject to something romantic or personal."

"There's something about the male ego which enjoys the idea of having the one and only girl listen to his opinions," says Jeanette MacDonald. But Jeanette warns you against overdoing it.

"It takes an active brain to keep a man interested in his own conversation," she says. "The girl who simply gazes up at him wide-eyed and 'yes-es' him to death soon becomes a bore. He might be flattered by it at first but not for long. My experience has been that most men prefer a girl who can make intelligent responses and one who has an opinion of her own once in a while."

THEN there's the matter of your personal appearance. Beauty may be only skin deep but it's the surface view that gets the first glance. So it's up to you to make that surface view as atractive as possible.

"One of the first things a man notices about a girl's appearance is the texture of her skin—whether it's smooth and clear," Virginia Bruce says. "That's why personal cleanliness and immaculateness are important. In fact, I think that shining, radiant cleanliness, that fresh-as-a-daisy look will attract practically every man."

"What about perfume?" I asked Virginia. "Do you think men like it?"

"Yes, I think so—if it isn't overdone. Men will run from the girl who drenches herself with perfume. Oddly enough, they don't like it during business hours, nor in the morning. Perhaps it upsets their emotional balance."

Jean Harlow thinks that bright fingernails are fun for a fad. She even wears silver polish for evening, to match a silver or white evening gown.

"But if I happen to have a date with a man who has a complex on brilliantly painted nails, I don't use it."

Then there's that all-important matter of the clothes you wear. And let me assure you that men are more observing than you imagine. It is true that they may not know whether your frock cost fifteen dollars or fifty. They may not have any idea what sort of material it's made of, whether it's an advance style or a last year's model. But if it has a lot of loose ends dangling from it, or a lot of gewgaws or some bizarre feature which puts it in the fashion-freak class, they won't like it.

How Hollywood Stars Emphasize *The Appeal of Beauty*

The Secret is a New Make-Up ... *Now You Can Share It*



YOU can instantly make your beauty more attractive if you adopt this new kind of make-up, created originally for the stars of the screen by Max Factor, Hollywood's make-up genius.

It is called color harmony make-up, because each shade of powder, rouge and lipstick is a color harmony tone designed to harmonize with each other, and with individual complexion colorings of blonde, brunette, brownette and redhead. Thus, the appealing beauty of each type is emphasized to the utmost.

Famous screen stars have found magic beauty in this secret. So, you may confidently expect your own color harmony in this new make-up to create a lovely, entrancing, fascinating beauty for you. You'll note how the face powder imparts a satin-smooth, clinging make-up . . . how the rouge gives life and color to the cheeks naturally . . . how the lipstick creates a color-perfect lip make-up that lasts and lasts.

Discover new beauty by sharing this luxury of Hollywood's stars, now available to you at nominal prices. Max Factor's Face Powder, one dollar; Max Factor's Rouge, fifty cents; Max Factor's Super-Indelible Lipstick, one dollar. Featured by leading stores.

FOR personal make-up advice . . . and to test your own color harmony shades in powder and lipstick...mail coupon below.

POWDER
The color harmony shade for Gloria Stuart's blonde colorings is Max Factor's Rachelle Powder... clinging, it creates a satin-smooth make-up that beautifies.

GLORIA STUART
in Warner Bros.
"Gold Diggers of 1935"



ROUGE
The harmonizing color tone is Max Factor's Blondeen Rouge... creamy-smooth in texture, it blends evenly, imparting a delicate lifelike color to the cheeks.



LIPSTICK
Max Factor's Super-Indelible Vermilion Lipstick completes the color harmony make-up. Moisture-proof, the permanent color keeps the lips lovely for hours and hours.



Max Factor ★ Hollywood

SOCIETY MAKE-UP . . . *Face Powder, Rouge, Lipstick In Color Harmony*



***Mail for your* COLOR HARMONY IN POWDER AND LIPSTICK**

MAIL THIS COUPON TO MAX FACTOR . . . HOLLYWOOD
JUST fill in the coupon for Purse-Size Box of Powder in your color harmony shade and Lipstick Color Sampler, four shades. Enclose 10 cents for postage and handling. You will also receive your Color Harmony Make-Up Chart and a 48-page illustrated book, "*The New Art of Society Make-Up*". . . FREE.

NAME _____ 3-5-89

STREET _____

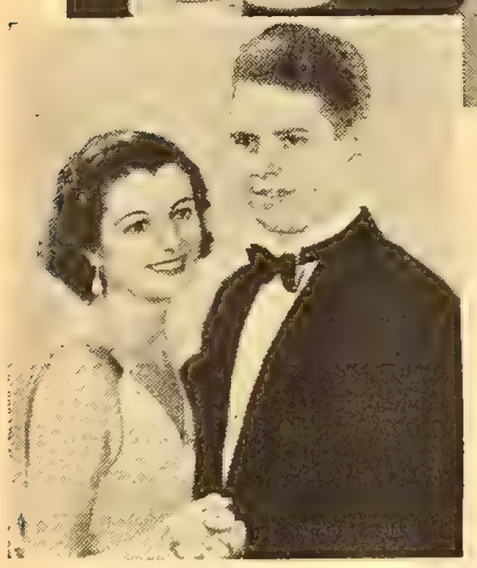
CITY _____ STATE _____

COMPLEXIONS	*EYES*	*HAIR*
Very Light ☐	Blue ☐	BLONDE
Fair ☐	Gray ☐	Light ☐ Dark ☐
Creamy ☐	Green ☐	BROWNETTE
Medium ☐	Hazel ☐	Light ☐ Dark ☐
Ruddy ☐	Brown ☐	BRUNETTE
Sallow ☐	Black ☐	Light ☐ Dark ☐
Freckled ☐	*LASHES* (Color)	REDHEAD
Olive ☐	Light ☐	Light ☐ Dark ☐
SKIN Dry ☐	Dark ☐	*If Hair is Gray, check type above and here* ☐
Oily ☐ Normal ☐	*AGE*	

Annoying Little Blemishes!

So easily corrected . . . when you know this simple way





WHO escapes them—those occasional pimples that seem always to come when you particularly want to look your very best?

Don't let them annoy you, however, for nature can clear them up quickly with a little external aid which Resinol Ointment provides.

This safe, dependable ointment contains medicaments specially selected to soothe and promote healing of skin irritations. That is why it is so effective and so widely used. When applied after washing with a warm lather of pure Resinol Soap, the results are even more satisfying. Get Resinol Ointment and Soap from the druggist today.

For free sample write Resinol, Dept. 9-A, Baltimore, Md.



Letters to the Editor

[*Continued from page* 10]

CHEERS FOR MUNI

($1 Prize Letter)

RECENTLY, I passed by a picture house and, having nothing to do for a few hours, decided to take in the show, which was *Bordertown*. I expected to have just a mediocre entertainment. Not only was I surprised, but I was delighted with the whole performance.

Paul Muni did not only play the part of the young Mexican attorney, but he *was* that character. His acting was natural and easy. In all the pictures where he has starred, it has seemed to me he has been able to naturally look the part, no matter what that part might have been.

Paul Muni is truly a great artist and each picture he makes is proving that fact.—*Mrs. R. O. Ralston, Box 275, Seaside, Oregon.*

COPPERFIELD WINS

($1 Prize Letter)

IF THERE be television in the other world, Dickens must have rejoiced as he saw the screen version of *David Copperfield.*

The reason for *David Copperfield's* success is Hugh Walpole's sympathetic and artistic screen story. Mr. Walpole re-read the novel instead of trying to re-write it!

Fancy modernizing *David Copperfield! Barkis* driving a taxi, *Miss Trotwood* rolling her own, *Micawber* busy with an adding machine and typewriter, *Uriah Heep* installing a dictaphone in *Mr. Wakefield's* quarters, *David* incurring *Mr. Murdstone's* wrath by reading the comic strips. I hereby rest my case.—*Nalbro Bartley, 522 College Ave., Niagara Falls, N. Y.*

WHATTA MAN!

($1 Prize Letter)

RECENTLY I read that when W. C. Fields' present contract expires, he will be practically able to write his own ticket with one of several of the producers who have already besieged him with very lucrative offers.

It is more than two years ago since I saw W. C. Fields in a short comedy called *The Dentist.* I viewed that picture three times and laughed longer and louder at each performance. I've made it a point to see every Fields' picture since *The Dentist.* They say he cannot remember his lines. He doesn't have to, as far as I'm concerned, because whenever he moves his hands and shudders his body, when supposedly taken by surprise, I start laughing and miss what he has to say, anyway.—*Mrs. John F. Kane, 530 Stanley Ave., Mamaroneck, N. Y.*

WANTED: U.S. HISTORY

($1 Prize Letter)

WHAT'S wrong with American history? Haven't we enough colorful and glamorous historic characters to make really great pictures? *Disraeli, Du Barry, The Iron Duke, Voltaire* and a large number of other fine movies have been produced. Just because America is a comparatively young nation is no reason to overlook her beloved men of the past.—*Clarence M. Fink, 1890 Euclid Ave., San Marino, Calif.*

CHEERS FOR BOLES

($1 Prize Letter)

I HAVE been reading MOVIE CLASSIC and became very much interested in the *Letters to the Editor* and would like to give my opinion on my favorite star, John Boles. I have gone sixty miles to see him in person at a Chicago theatre and I'd go many more miles to see him again. He seemed to be a man of personality, refinement, kindness and manners. I have never missed any of his pictures. The only thing I don't like about his pictures—he never gets his woman. He should get a break, as he surely deserves it.—*Dorine Cheffer, 247 W. Merchant St., Kankakee, Ill.*

HONEST PEOPLE

($1 Prize Letter)

SO MANY brickbats are being thrown at more folk by people with a morality (for others) complex that I offer my opinion, humble or otherwise.

I believe that in playing the rôles of lives other than their own, the players get a truer view of their own lives and of life in general. They realize that false pride and fogeyism prevent practically all of us living natural and satisfactory lives, condemning us to a lifetime of misery and unhappiness, because we lack the moral courage to be ourselves. We are as afraid of our neighbor's opinion as he is afraid of ours.

To me, these movie folk are the only really honest people, actually living their own lives and my hat is off to them.—*James MacInnis, Box 198, Vineyard Haven, Mass.*

MOVIE SET TREND

($1 Prize Letter)

THE movies are indeed setting a pace in interior decoration these days. Rooms that are the last word in modern decoration make such a vivid impression on many men and women that they are showing an active interest in the newest types of furniture, rugs and draperies. They are injecting into their homes some of the freshness, verve and beauty they have seen on the screen.

It is a blasé girl, indeed, who does not crave a lovely furnished boudoir similar to the one she sees in the movies. That rooms can have as much personality and life as humans is a fact the films are proving every day.—*Henrietta Brucke, 341 Melrose, Kenilworth, Ill.*

Why Dick Powell Is the Average American

[*Continued from page* 33]

was soon on his way to an uncle in Florida, with thirty-five dollars hidden in his trunk, to get him back to Indianapolis again if things went wrong in the South.

At the end of six weeks he left Florida, travelling in a day coach all the way to Indianapolis, where he was engaged as a singer by the man for whom he had played the banjo.

There was a master of ceremonies at the theatre who drank too much. Soon Dick was pinch-hitting for him. The next time the master of ceremonies went on a spree, he was fired. Dick's name was put in electric lights.

DICK organized a band. Getting a two weeks engagement at the Fisher Theatre in Detroit, he made good, and at the end of the period he received a telegraphic offer from Pittsburgh.

When it seemed as though he could go no further, Rufus Le Maire, a Warner official, invited him to come to New York and make a test for *The Crooner*. His hopes were high, when, three days later he read in the newspapers that David Manners had been chosen for the rôle. Undaunted, he returned to his work in Pittsburgh. Within a month, another wire came from California asking him to come to Hollywood to appear in *Blessed Event*. After this film he again returned to Pittsburgh, where he remained until *Blessed Event* was shown. Rufus Le Maire then came to Pittsburgh and signed him to a long-term contract.

One of his most successful films has been the recent *Flirtation Walk*, in which he was teamed with Ruby Keeler, the inimitable and petite wife of Al Jolson. This picture broke box-office records everywhere and placed Dick Powell in the front rank of film players and singers. In *Happiness Ahead*, Powell reaches even greater popularity—and is now a distinct rival to his neighbor, Bing Crosby.

He is still a bachelor. His name has often been associated with Mary Brian's—who is his neighbor, and mine, at Lake Toluca.

I said at the beginning of this article—I would like to consider him the average American young man. If I lean too far either way, it is toward the average American young man, for Powell is a rather high type of fellow. I would also like to think that this quality in the young citizen from Mountain View, Arkansas, "gets over" to the young women of the nation. Perhaps, of course, being Irish, I am dealing in fantasy. However, it is as good a reason as any other to explain his amazing popularity. And, further, men do not resent him. As a banker once said to me, "He is the kind of a fellow you would like your sister to know." And that's a compliment any man could be proud to receive.

"I picked the most KISSABLE LIPS" SAID CARY GRANT



HERE ARE THE LIPS CARY GRANT SAW



UNTOUCHED Lips often look faded

PAINTED Lips look unnatural

TANGEE Intensifies your natural color

Again the Tangee Lips win in this unusual test

We wanted to know how the movie stars felt about painted lips . . . those exciting personalities who represent the masculine ideal of millions of American girls.

So we went to Cary Grant at the Paramount Studios. We found him making "Wings in the Dark". "Which lips are the most attractive to you?" we asked, showing him three girls. One of the girls had used no lipstick at all; one had used ordinary lipstick; and the third had used Tangee. Without hesitation, Cary Grant chose the Tangee girl. Later he said, "I simply picked the most kissable lips."

Tangee *makes* your lips look kissable. Because it intensifies their natural color, instead of coating them heavily with paint. And here is the amazing thing about Tangee. In the stick it looks orange. But as you put it on, the magic Tangee color-change principle turns it to the one shade of rose most becoming to your type. Your lips become soft, kissable, appealing.



• Here's Cary Grant making the lipstick test. Snapped between scenes of his new **Paramount Picture, "Wings in the Dark".**

Try Tangee right away. There are two sizes, $1.10 and 39 cents. Or make a quick trial with the famous 4-piece Miracle Make-Up Set. Contains the famous Lipstick, Rouge Compact, Creme Rouge, and the New Tangee Face Powder. To get it send 10c with the coupon below.

World's Most Famous Lipstick

TANGEE

ENDS THAT PAINTED LOOK



New FACE POWDER



now contains the magic Tangee color principle

★ 4-PIECE MIRACLE MAKE-UP SET

THE GEORGE W. LUFT COMPANY MP55
417 Fifth Avenue, New York City

Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin). 15¢ in Canada.

Check Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

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(Please Print)

*Address*_____

*City*_____ *State*_____



SO TIRED, SO BLUE

Till This ALL-VEGETABLE *Laxative Solved Her Constipation*

SHE was so tired—depressed—always having colds and headaches. And she had tried so many things she almost despaired of getting relief. Then she discovered the real answer. A laxative that gave thorough, natural cleansing, not mere *partial* bowel action.

Can there be such a difference in laxatives? Stop and *think* for a minute. Nature's Remedy (NR Tablets) contains only natural plant and vegetable laxatives, properly balanced. No phenol derivatives. Ask any doctor the difference. You'll be surprised at the wonderful feeling that follows the use of NR. You're so refreshed—toned up—so pleasantly alive. You'll want to give NR's a fair trial immediately. They are so kind to your system—so quickly effective for relieving headaches, colds, biliousness, chronic fatigue or bad skin. They're non-habit forming—another proof that nature's way is best. The economical 25 dose box, only 25c at any drug store.

FREE 1935 Calendar-Thermometer, beautifully designed in colors and gold. Also samples **TUMS** and **NR**. *Send stamp for postage and packing to* A. H. LEWIS CO., Desk 152-EY, St. Louis, Mo.

Nature's Remedy NR TO-NIGHT TOMORROW ALRIGHT GET A 25¢ BOX

"TUMS" Quick relief for acid indigestion, sour stomach, heartburn. Only 10c.

Remove FAT from any part

Be adorably slim!

Feminine attractiveness demands fascinating, youthful lines of a graceful, slim figure—with slender, firm, rounded contours, instead of unbecoming flesh.

Hundreds of women have reduced with my famous Slimcream Method—and reduced just *where* they wanted, safely, quickly, surely. I, myself, reduced my chestline by 4½ inches and my weight 28 lbs. in 28 days.

J. A. writes, "I was 37 inches (across the chest). Here is the miracle your Slimcream has worked for me. I have actually taken 5 inches off. I am overjoyed." The Slimcream treatment is so entirely effective, so easy to use, and so beneficial that I unhesitatingly offer to return your money if you have not reduced your figure both in pounds and inches in 14 days. What could be fairer than that!

Decide NOW to achieve the figure of your heart's desire. Send $1.00 today for the full 30-day treatment.



Photo of myself after losing 28 lbs. and reducing 4½ inches.

FREE Send $1.00 for my Slimcream treatment NOW, and I will send you entirely free, my world-famous, regular $1.00 beauty treatment, with a gold mine of priceless beauty-secrets. This offer is limited, so SEND TODAY. Add 25c for foreign countries.

DAISY STEBBING, Dept. MP15, FOREST HILLS, N. Y.



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Birthmarks, burns, freckles, acne, leucoderma, eye circles and all skin discolorations, no matter how large or how dark, are completely hidden by COVERMARK! Perfect for evening or stage make-up. Absolutely harmless; will not crack or rub off. Approved by skin specialists. Send for full information and free color matching chart!

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THE RECORD

Wedding Bells

Virginia Reid, beautiful young RKO-Radio player, announces betrothal to Dr. Ralph McClung of Birmingham, Ala., and then gets news that studio has decided to take up contract option. She was one of the models in *Roberta.*

Jacqueline Wells, one of the last crop of Wampas Baby Stars, lets public in on secret of engagement to Walter Brooks, son of Mrs. Lionel Atwill.

Daughter of Mrs. Clark Gable will wed Dr. Thomas Burke of Houston, Texas.

Divorces

Claudette Colbert indicates that her well publicized trial separation from Norman Foster may become legally permanent.

Gwili Andre, once a near-star files suit in Reno against Stasch Mlotkowski of Philadelphia.

Ronald Colman receives notification from London, England, that his wife's divorce has become final. Ronnie denies widespread report that he will soon wed Loretta Young.

Here and There

Sister of Roscoe "Fatty" Arbuckle wants to resign as administratrix of his estate, explaining that there is no estate.

Mr. and Mrs. Harold Lloyd celebrate the twelfth anniversary of their wedding. Congratulations received from friends and admirers all over the world.

Al Jolson erroneously reported dead by news association. Spends whole day thanking friends for condolences and expressions of sympathy and repeating words made famous by Mark Twain.

Patricia Ellis takes first vacation in three years.

Dorothy Dare imitates Mary and her little lamb. Somebody sent her one as a valentine.

Wera Engels, German actress who has just finished work in *Hong Kong Nights,* leaves Hollywood for Ensenada, Mexico. There she will await quota number so that she can return and apply for citizenship and steady work on the screen.

Mae Clarke back in pictures after year's absence due to illness. She is playing opposite James Dunn in *Safe in Jail.*

Eric Linden, who mysteriously deserted Hollywood a couple of years ago, returns to films.

Hollywood wondering if Greta Garbo will renew her contract with M-G-M or leave pictures after completing work on *Anna Karenina.* Same question pops up every time Garbo contract nears expiration.

M-G-M renews contract with Nelson Eddy.

Deceased

Zelda Sears, who wrote many of the screen's best pictures, dies after long illness.

TRAVEL FLASHES

Gary Cooper and Sandra Shaw returned from Park Avenue, New York, by way of Miami—where the movies are talking (just talking!) of moving, if California passes those big income taxes . . . Clark Gable and Jack Oakie are thinking of summer-vacationing near Mt. Baker, Washington, where they made "Call of the Wild." They'd like to see it without the snow—as who wouldn't? . . . Marian Marsh has been talking about a trip to Yosemite, another of those places everyone would like to see . . . Anna Sten has paid two visits recently to Boulder Dam, which fascinates her . . .

Ann Harding, with her small daughter, Jane, is back from that vacation in China—where Betty Compson is planning to make a picture or two . . . Claudette Colbert, after pondering a short Hawaiian holiday, got enough time off to sail to New York to buy furnishings for her new house . . . Maurice Chevalier, after seeing Kay Francis convalescent from her siege of flu, headed for Europe for his annual holiday . . .

Buck Jones, recuperating from the flu, picked the Mojave Desert as his health-building spot. He remembered it from movie location trips . . . It's almost time for Janet Gaynor to be heading for that vacation spot in Wisconsin. Or is it Minnesota? . . . Marlene Dietrich has been in New York on vacation . . . Rochelle Hudson has just been there—for the first time; ditto Patricia Ellis—for the first time in three years . . .

Noel Coward, the English author-actor, who just made his movie debut in *"Miracle In 49th Street,"* has sailed by slow boat to China—planning to write a book en route . . . Douglas Fairbanks, Sr., is off on a private world cruise in a rented yacht, and will probably make a film on the way . . . before starting *"Show Boat."* Irene Dunne took a cruise to New York with her husband, Dr. Francis Griffin . . . Kitty Carlisle has been touring the middle west, making personal appearances . . . Will Rogers would like to explore darkest Africa. The jungles are about all he has missed on his world jaunts . . . Buddy Rogers is back from England, to make a picture or two, before returning to Blighty to make another picture or two . . .

"Lessons in Loveliness"

(*Continued from page* 51)

condition." . . . You can't expect them to turn away business by telling you that your hair needs several weeks of conditioning before it will take a good permanent. The one rinse for oily hair, or the one oil treatment for dry hair just before a permanent is not enough to get the hair in good enough condition for a permanent. It takes two to three weeks to get the hair in good enough condition, so if you want to insure the success of your permanent, you *yourself* must see to it that your hair is neither too dry nor too oily.

Another thing that many women do not realize is this: a permanent wave is NOT a permanent coiffure or permanent hairdress. A permanent requires just as much upkeep and setting as does straight hair—sometimes more. A permanent puts a wave into straight hair or slightly wavy hair, but it does not do away with the necessity for daily brushing, for a shampoo every week or ten days, nor for the daily reset when you comb your hair.

If you want your permanent to be really permanent, then you must—simply *must*—get over the superstition that brushing takes the wave out of your hair. Brushing gives the hair new life and elasticity—keeps the wave in longer and better—and, therefore, your hair will be so easy to manage that you can try any new style of hair dressing. . . . Hair that is never brushed becomes stiff or lifeless.

YOUR FACE IN THE SUN . . . This year I want to start well in advance on my annual antisunburn campaign. The effect of a sunburn on your skin can be compared to that of scalding water. The very *thought* of being scalded with boiling water makes you shiver, doesn't it?—yet many of you deliberately expose yourself to a bad sunburn for the purpose of getting suntanned. Sunburn and suntan are two different things . . . A suntan acquired slowly and safely is attractive for young women. . . . . a sunburn is as dangerous as any other kind of burn. One bad sunburn can change a naturally fine skin into a tough, coarse, leathery one for life.

The only SAFE way to get a beautifying suntan is to do it slowly. This crazy business of a whole afternoon or entire day on the beach, with your face and back exposed to the sun—at the beginning of the season—has been the ruination of many complexions. Ask any movie star with a glorious suntan and she will tell you that her first sunbath was one minute by the clock—the second and third probably two minutes at most, then five minutes for a week or two—even with a protective oil or lotion on the skin.

So be beauty-wise—do your suntanning slowly and get a deep suntan effect with a suntan make-up—suntan make-up lotion or suntan make-up cream, deep rachel or suntan powder—and with your suntan or suntan make-up, the new orangey shades of rouge and lipstick, especially lipstick. . . . The more suntanned you are, the less rouge you need, but you do need lots of lipstick and heavier or deeper eye make-up.

A suntanned skin or suntan make-up tends to lessen the sparkle and size of the eyes—hence more eye make-up when you are suntanned.

The dark cottons and linens so fashionable this season will do a great deal for you. . . . Black, navy, or dark brown linen against a suntanned skin, with chalk-white accessories! Smart! Chic! Stunning! Pick your own adjectives.

This reminder—Suntan is not a youthifying effect—generally speaking. . . . Therefore, if you are past the middle 30's, be very sure that it IS all right for you.

Above everything else—plenty of "nourishing cream" (not cold cream)—You need this to lubricate the skin . . . to replace as much as possible, the natural oils which hot sunlight, ocean air, outdoor life, steal away from the skin, leaving it dry, wrinkled, scaley. . . .

Two different creams for every skin, every day . . . a thin, quick-melting cleansing cream to float the dirt right out of the pores—and a *rich* nourishing cream to *stay in* the skin to keep it soft, smooth, finely textured.

WHAT do YOU think of pictures and of stars?

MOVIE CLASSIC invites its readers to write their opinions and offers ten prizes each month for the best letters.

Turn to page 10 and read these interesting communications.



MEET THE STAR OF SMOKING COMFORT!

Lay-dees and Gen-tel-men! We offer an all-star *fe*eture!! The tobacco is choice Turkish and domestic. It's mildly mentholated to give your throat a most *dee*-lightful, a most *ree*-freshing coolness. There are cork tips to save your lips. And—finally—there's a valuable B & W coupon in each pack good for handsome nationally advertised merchandise (offer good in U.S.A. only). So step right up! Buy a pack or buy a carton. Have the time of your smoking lives!! And write today for FREE illustrated premium booklet.

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No matter how hopeless your case may seem—send at once for free Voice Book.

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Please send me FREE and without obligation, Prof. Feuchtinger's new book, "Physical Voice Culture." I have checked subject in which I am most interested. Enclosed is 3c for part postage.

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Address _____

City _____ *State* _____ *Age* _____

Want To Go to Hollywood?

[*Continued from page* 39]

Range, the Siskiyou Range—and there's noble Mt. Shasta as you steam toward San Francisco.

And you'll want to see San Francisco, so we'll just stop over for some sightseeing by day and dancing and other entertainment by night.

Then the pot of gold at the end of the rainbow trail. You're in Los Angeles and gay Hollywood. And aren't you lucky! You have the "in" (thanks to the Motion Picture Movieland Tour) and can go places and see things that are denied most travelers.

The Roosevelt Hotel is one of the nicest places to stay in Hollywood so that is naturally where you will hang your hat. You'll be motored all around—Beverly Hills where the actors and actresses of Moviedom have their homes, the Pacific beaches and all the other fascinating sights.

You'll visit the movie lots and the famous studios, see and talk with some of the stars and view the actual sets that were used in the production of some of the great film successes. You'll see movies actually in the course of "shooting"!

And you won't be an unknown when you go to Hollywood with Motion Picture Movieland Tour. Hollywood already knows about you and is preparing for your reception. And what a welcome you will receive!

DOESN'T it sound inviting? You just can't miss a trip like this one!

Why not start planning right away? You'll never again have such an opportunity! We want a big congenial crowd comprised of the readers of Movie Classic and their friends, people of all ages, people who have a real desire to peer behind the scenes in Hollywood, and above all, folks who love to travel and have the capacity to appreciate the broadening influence and educational value of what this trip affords.

We said that this is to be a house-party tour, and here's the plan in brief:

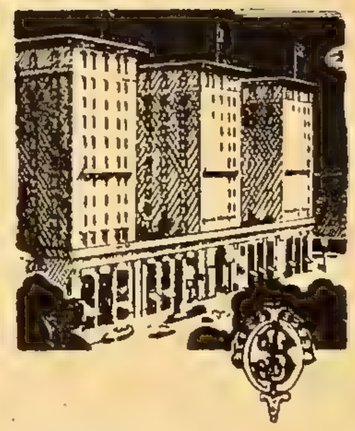
The Motion Picture Movieland Tour, with the close and hearty cooperation of five big railroads, will charter a special train of private tourist Pullmans for our exclusive use. It will be our very own train all the way out and back. When and where we go, the Motion Picture Movieland Special goes. When we stop, it stops and waits for us.

You'll pay for the whole two weeks' trip in a lump sum at the outset. Just one payment (and a very moderate cost withal) which pays your railroad fare, sleeping car berth, meals in the dining car, sightseeing, hotel room—all expenses of every sort except some of the meals while in Hollywood, where you may not wish to be bound by any particular meal schedule.

The all-expense cost of the tour includes the sea voyage to Victoria, B.C., hotel accommodations in Hollywood and all entertainment (much of this with the compliments of the Motion Picture



ECONOMY



SENSIBLE entertainment at sensible prices is the rule at the Biltmore. Rooms are featured at $3.50 single, and $5.00 double, and no finer accommodations anywhere. Menu prices to suit in five dining rooms. Popular beverages priced at a quarter. The world's finest floor shows in the Biltmore Bowl and the Biltmore Rendezvous where low rates rule.

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Women, girls, men with gray, faded, streaked hair. **Shampoo and color your hair at the same time** with new French discovery **"SHAMPO-KOLOR,"** takes few minutes, leaves hair soft, glossy, natural. Permits permanent wave and curl. **Free Booklet, Monsieur L. P. Valligny, Dep. 21, 254 W. 31 St., New York**

Movieland Tour and the film colony in Hollywood).

And there may be a surprise, though we don't promise it as this is being written, but arrangements are under way for a garden party for you and the whole crowd at the home of one of the most illustrious movie stars. We'll give you the confirmation of this later.

You'll be amazed at the insignificant cost of the trip. The special deal with the railroads and Hollywood connections count heavily for putting us in the way of high adventure that is beyond the reach of the average California visitors at any price.

It will be a real holiday, for you'll have no luggage to carry, no bills to pay, no arrangements to make. Your berth in the sleeper will be reserved beforehand, hotel rooms will be ready when you arrive and motor cars on hand to take you sightseeing at stopover points.

A representative of the Motion Picture Movieland Tour will go along to serve as business manager and a travel expert of one or more of the railroads will accompany you as an official escort.

AND about the return trip. That is all lined up and fully in keeping with the rest of the tour as outlined. You will see Salt Lake City and do some sightseeing in the famous city of Mormons. You will go through the very heart of the Colorado Rockies, with a stop at that marvel of nature, the Royal Gorge, and stop over in Colorado Springs at the foot of Pike's Peak, motor up to the top of Cheyenne Mountain and have a dinner dance at the Antlers Hotel.

Don't forget—the tour starts from Chicago on the evening of August 4th and returns you to Chicago Sunday night, August 18.

We want you to be with us. But don't wait too long to let us know, for the party will necessarily be limited in size and we will have to stop making bookings when the train is filled. Get your reservation without delay.

An interesting little booklet containing many pictures and giving full details about the route, program, schedule and cost will be sent to you free of charge and without obligation on your part.

Write to Joe Godfrey, Jr. He is the answer man on the tour and you can ask as many questions as you like. He'll send you the free booklet, too, if you will just send in your name. If you don't want to go alone, discuss it with some of your friends. You can make it a twosome, threesome, foursome or moresome. We're out to give you a good time free of care and worry. Make this your 1935 vacation. Escape from the humdrum of everyday life and have a real honest-to-goodness adventure. The total cost is well within average means. Almost anyone can take advantage of this marvelous opportunity.

The first step is to get all details and all you need for that is a three-cent stamp on a letter addressed to Joe Godfrey, Jr., Business Manager, Motion Picture Movieland Tour, 360 North Michigan Avenue, Chicago, Ill.

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Natural to Blondes
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Not every woman wants light blonde hair—but every woman wants the fascinating charm that "blonde" can give. Marchand's Golden Hair Wash, used as a rinse, will impart beauty or glorious highlights even to dark hair. A lovely golden sheen to ordinary light hair.

Another side of the secret of blonde beauty is that charming, fresh clean look so natural in the fair smoothness of their arms and legs. Brunettes may easily acquire this by using Marchand's Golden Hair Wash on arms and legs.

Keep the "superfluous" hair Nature intended you (and all of us) to have. Certainly. But make it *unnoticeable* with Marchand's Golden Hair Wash. See for yourself how bright and silky smooth your arms and legs become — how soft and alluring to the touch!

At your druggist's now, for Marchand's in the new gold and brown package. Start using it today!

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ASK YOUR DRUGGIST FOR MARCHAND'S TODAY, OR USE COUPON BELOW

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Please let me try for myself the sunny, golden effect of Marchand's Golden Hair Wash. Enclosed 50 cents (use stamps, coins, or money order as convenient) for a full-sized bottle.

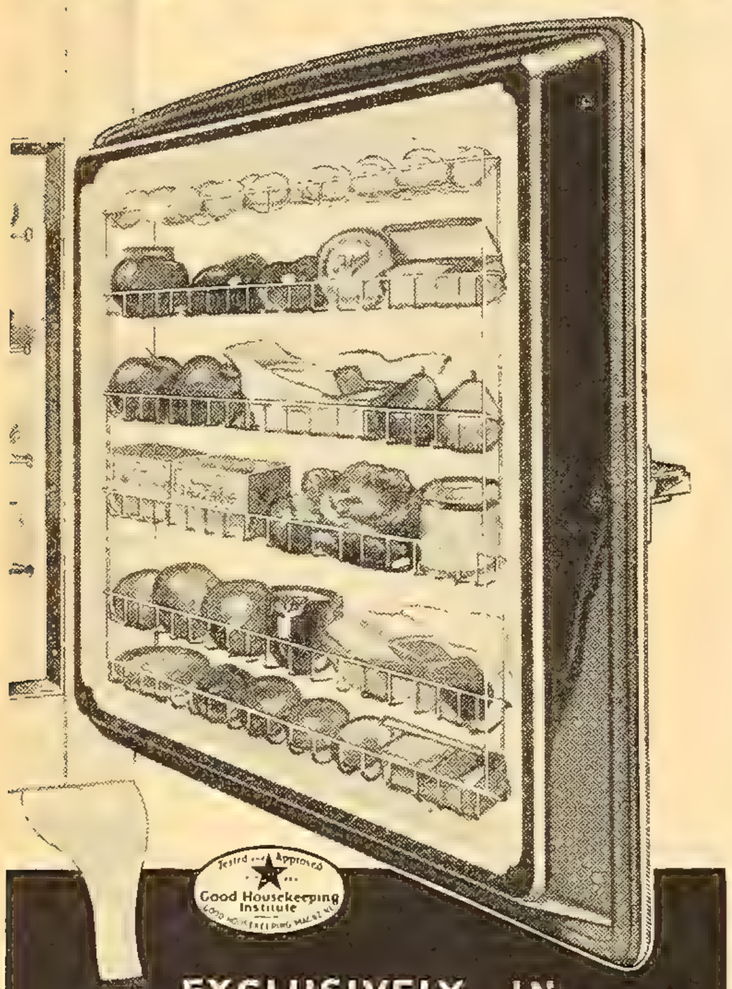
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ELECTRIC REFRIGERATORS

How Carole Lombard Became the Best Dressed Star

[*Continued from page 29*]

do anything about it, or cannot for some reason, I would say that conservatism is the important point. Their clothes should be ultra-conservative, in fact, and the darker the colors are the better they look. Dark colors, as you no doubt know, have a slenderizing, heightening effect."

"What about the forthcoming styles? Could you give me an idea of what to expect?"

"One thing that is definitely back is the Irene Castle dress. You no doubt remember it—chiffon with the long sleeves and skirt to the floor. That should be good news, because this type of gown is becoming to practically everyone. For summer, I prefer bright gay prints and sport clothes. Evening gowns and blouses and collars made up in organdies are always fresh and charming looking."

Just then another question popped into mind, and fearing the elusive thing might slip again into the well-known dark recesses, I interrupted.

"Miss Lombard, if you were a girl on a very moderate salary, but could afford to have one fur coat, and only one, what kind would you choose?"

"I would pick a tailored broadtail or caracul," she answered without hesitation. "Either of these two furs is practical and smart anywhere, and for nearly every occasion."

"And to get back to summertime, what is your opinion about shorts, slacks, coats of tan, bare legs, and such? Are they definitely here to stay, and do you think they are the proper attire for summer?"

"Yes, I certainly do. Shorts on the



Clark Gable and Mrs. Gable at the Santa Anita race track. Clark couldn't shave because of the part he is playing

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Let Your Mirror Prove Results. Your hair need not thin out, nor need you become bald. This Different Method stops thinning out of hair, lifeless hair, itching, dandruff, threatened or increasing baldness by strengthening, prolonging the life of hair for men and women. Send your name now before it's too late for **free** 15-day test offer.
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George Arliss is hard at work on his latest historical characterization, playing the title rôle in *Cardinal Richelieu*

beaches and tennis courts seem to me very sensible and very much in the right place. Slacks, too, for the beaches, boating, and other outdoor pastimes are easy, and if well cut, very attractive.

"I think tan will always be the vogue in summer because it is better looking with the scanty summer things than white or pink skin. Besides, it's healthy and it's sensible. If you take pains to acquire a good coat of tan in the right manner, you escape the pain and danger of sunburn. Fashions based on comfort, common sense, and, of course, attraction, generally do not go out very quickly.

"As for tanned bare legs with shorts or tennis dresses—I say yes, by all means.

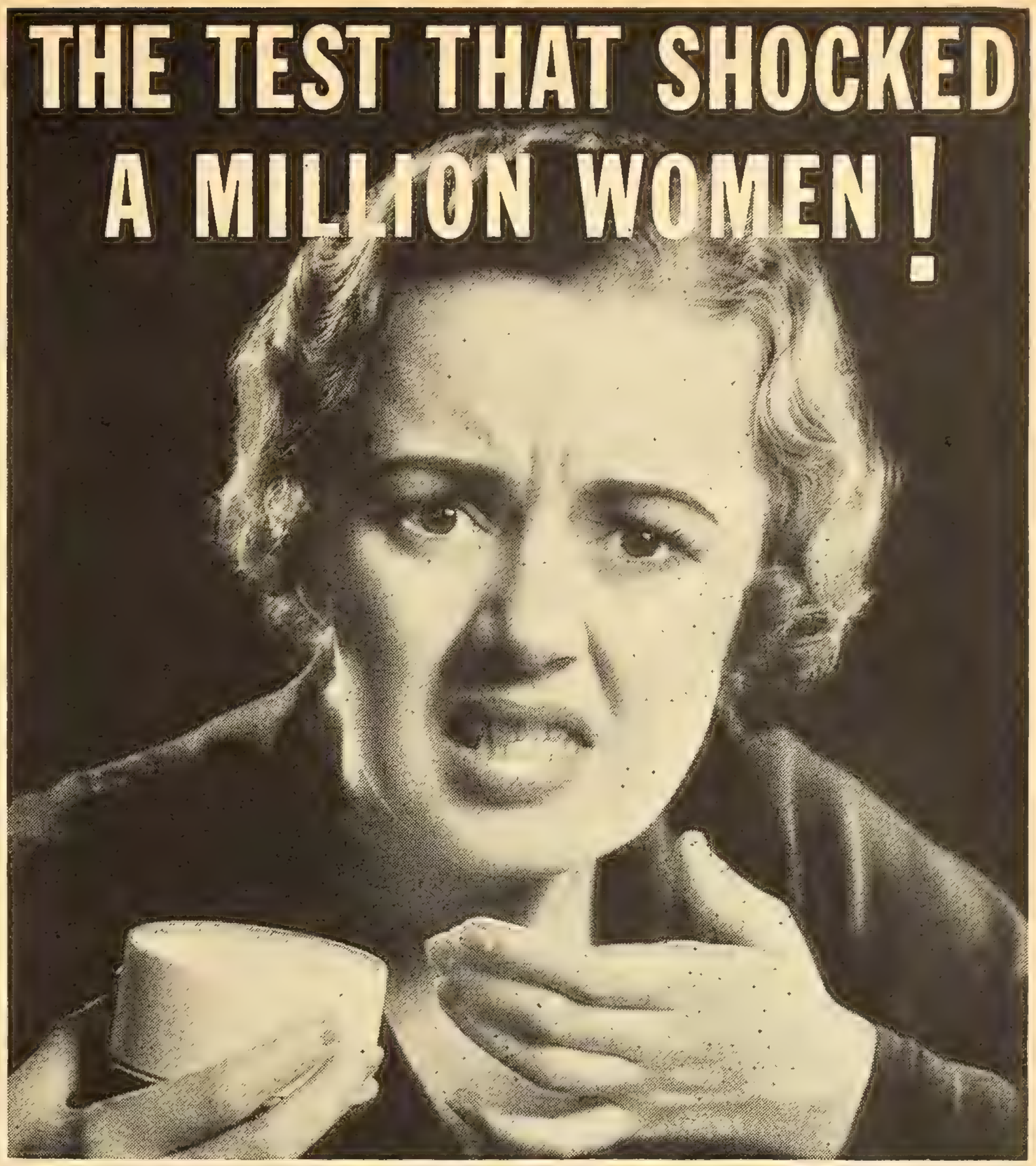
"And, of course, fads have no place in the realm of the chic—they are simply out of the question.

"As taste in clothes improves on the screen, so will it improve in public, and that is why everyone benefits when such a designer as Travis Banton employs his genius in Hollywood. His creations, appearing before the public eye in pictures, cannot help but have an uplifting effect on the style and smartness of American women.

"It often happens that movie-goers mistake what is meant to be funny for the real thing, and those whose imitativeness is developed to a high degree apply to themselves what they see their favorites doing on the screen, with ludicrous results.

"Most essential of all, remember this: dressing well is an art which requires judgment and careful study. It is not a luxury or a characteristic exclusive to the very wealthy. Anyone can be smartly dressed if she sincerely wants to be."

IF you want to keep abreast of Hollywood's latest fashion trends, you will not miss a single issue of MOVIE CLASSIC.



Sensational "Bite-Test" Exposes GRITTY FACE POWDERS!

"I Dropped the Box, I was so Horrified", Writes One Woman!

BEHIND many a case of sore and irritated skin, behind many a case of dry and coarse skin, lies gritty face powder!

That face powder that looks so smooth to your eye and feels so smooth to your skin, it may be full of grit—tiny, sharp particles that are invisible to the eye but instantly detectable to the teeth.

You can't go on rubbing a gritty face powder into your skin without paying for it in some way. Maybe some of the blemishes with which you are wrestling now are due to nothing less than a gritty face powder. Find out! Ascertain whether the powder you are now using is grit-free or not.

Make This Telling Test!

Take a pinch of your powder and place it between your front teeth. Bring your teeth down on it and grind firmly. If there is any trace of grit in the powder it will be as instantly detectable as sand in spinach.

More than a million women have made this test in the past year as advised by Lady Esther. And thousands of them have written in in righteous indignation over their findings. One woman was so horrified she dropped the powder, box and all, on the floor!

There is one face powder you can be sure contains no grit. That is Lady Esther Face Powder. But satisfy yourself as to that—and *at Lady Esther's expense!* Your name and address will bring you a liberal supply of all five shades of Lady Esther Face Powder. Put it to the "bite-test". Let your teeth convince you that it is absolutely grit-free, the smoothest powder ever touched to cheek.

Make Shade Test, Too!

When you receive the five shades of Lady Esther Face Powder try them all for shade, too. Did you know that the wrong shade of face powder can make you look five to ten years older?

Ask any stage director. He will tell you that one type of woman has to have one light while another has to have another or else each will look years older. The same holds for face powder shades. One of five shades is the perfect shade for every woman. Lady Esther offers you the five shades for you to find out which is *the* one for you!

Mail the coupon now for the five shades of Lady Esther Face Powder. Lady Esther, Evanston, Ill.

(You Can Paste This on Penny Postcard) **FREE**

LADY ESTHER (12)
2040 Ridge Ave., Evanston, Ill.

I want to make the "bite-test" and the shade test. Please send me all five shades of Lady Esther Face Powder postpaid and free.

*NAME*_____

*ADDRESS*_____

*CITY*_____ *STATE*_____

If you live in Canada, write Lady Esther, Toronto, Ont.



Quickly Tint It This Safe Way

Now, without any risk, you can tint those streaks or patches of gray or faded hair to lustrous shades of blonde, brown or black. A small brush and Brownatone does it. Prove it — by applying a little of this famous tint to a lock of your own hair.

Used and approved—for over twenty-three years by thousands of women. Brownatone is safe. Guaranteed harmless for tinting gray hair. Active coloring agent is purely vegetable. Cannot affect waving of hair. Is economical and lasting—will not wash out. Simply retouch as the new gray appears. Imparts rich, beautiful color with amazing speed. Just brush or comb it in. Shades: "Blonde to Medium Brown" and "Dark Brown to Black" cover every need.

Brownatone is only 50c—at all drug and toilet counters—always on a money-back guarantee.



At last . . . an indelible, *transparent* lipstick that hasn't even a hint of purplish undertone! Actually *stays* red on the lips; and *such* a red! The brilliant red of Hawaii's gayest flower . . . the wild Hibiscus . . . the brightest, most daring, exotic red you have ever seen. Yet, it is so soft in its intensity, it is easy to wear. It makes lips *really* feminine . . . gorgeously, *appealingly* feminine! TATTOO "HAWAIIAN" is pasteless too. Put it on . . . wipe it off, only the COLOR stays. There has *never* been anything like "HAWAIIAN" before. The price, $1, at drug and department stores.

TATTOO "HAWAIIAN"

Have FULL ROUND ALLURING CURVES



You, too, can have a full rounded form

You can add 3 to 6 inches with Beautipon Cream treatment, which has given thousands a beautiful form. YOUR MONEY BACK if your form is not increased after applying Beautipon Cream Treatment for 14 days! Full 30-days' treatment, $1.00 sent in plain wrapper. The ultra-rapid, positive GUARANTEED way to have the bewitching, magnetic, feminine charm you've always longed for.

Read what others say:

"I can scarcely express my delight with the results. Since I started using Beautipon Cream I have increased my chestline 5 inches! Your Beautipon Cream works like magic and I am thrilled to own a form so feminine and shapely." B.T.

"Your treatment is simply splendid. I am filling out and getting larger and rounder." B.T.

"I have put 3 inches on my chest measurement and increased 10 lbs. in weight." G.

Free! "Fascinating Loveliness" Free!

The world famous Beauty Expert's Course, "Fascinating Loveliness" for which thousands have paid $1.00 will be sent FREE if you send $1.00 for Beautipon Cream Treatment NOW. OFFER LIMITED. SEND $1.00 TODAY. Add 25c for foreign countries.

DAISY STEBBING
Suite 72 Forest Hills, N.Y.

Help Kidneys

If poorly functioning Kidneys and Bladder make you suffer from Getting Up Nights, Nervousness, Rheumatic Pains, Stiffness, Burning, Smarting, Itching, or Acidity try the guaranteed Doctor's Prescription Cystex (Siss-tex)—Must fix you up or money back. Only 75c at druggists.

Cystex

Helen Hayes . . . Dynamite De Luxe

[*Continued from page 42*]

into his dressing-room, singing "Happy Birthday to You."

They all came bearing gifts—popguns for Mr. Gable, whose hobby is hunting. Cameras for Mr. Gable, which came apart at a touch. Mangy animal heads, which quartered whole colonies of moths. And then there were toys for Mr. Gable, who had but recently been dubbed, by an interviewer, a man who was only a little boy at heart.

As a parting gift, Helen informed him that the muddy make-up was all for them. And that if he could get it off fast enough, he might get home in time for dinner.

But, if Helen can dish it out, she can also take it. When Charlie was making *Crime Without Passion*, Helen and Fannie Brice mingled with the extras. She hadn't said a word to her husband. Not a flicker of recognition registered on his face when he saw his wife and the famous Miss Brice in the crowd.

He turned to one of his assistants: "You see those two women? Well, put them on the stone bench over there until I call for them."

For nine hours Helen and Miss Brice sat there. It was a cold bench. They shivered and shook. Helen's gag had boomeranged but she said not one word to her husband, and not once did Charlie indicate that he knew those pathetic creatures sitting in such evident discomfort.

The extras were dismissed and Helen went home. Eventually, Charlie arrived. He looked at her with interest. "What did you do today, darling?" he asked innocently. "Did you have a nice day?"

Helen was equally innocent. Oh, she



Handsome Tom Keene is starred in *Hong Kong Nights*, first of a series of pictures being released by Walter Futter, well known producer

BETTER HURRY!

If you have not already sent for your beautiful 1935 Calendar-Thermometer as offered in the NR (Nature's Remedy) advertisement on page 72, do so at once as the supply of these attractive calendars showing a beautiful parrot illuminated in Red, Blue and Gold, is limited. All you have to do to secure this attractive Calendar-Thermometer which will be sent you absolutely free, is to refer to the NR (Nature's Remedy) ad on page 72, then send your name and address (enclosing stamp to pay for packing and postage) to the desk indicated. Sample of Nature's Remedy, the famous all-vegetable laxative, together with sample of TUMS, the delicious candy-like antacid mints for fussy stomach, will also be sent free of charge with your Calendar-Thermometer. *(advertisement)*

Be an ARTIST



MAKE $50 TO $100 A WEEK!

Our simple, proven methods make it easy to learn Commercial Art, Cartooning and Designing quickly AT HOME, in spare time. New low rate. Big new book, "ART for Pleasure and Profit," sent free. State age.

WASHINGTON SCHOOL OF ART
Studio 265, 1115—15th St., Wash. D. C.



Learn THIS PROFITABLE PROFESSION IN 90 DAYS AT HOME

Salaries of *Men* and *Women* in the fascinating profession of Swedish Massage and Physio-Therapy vary from about $40.00 up to $75.00 per week with room and board often included *Free*, but more often those who qualify, after a few short weeks of study, choose to establish their own offices with correspondingly greater possibilities of large *incomes*.

Tremendous opportunities lie before you in this uncrowded field which is now open to you without having to leave your present work until you qualify as an expert and can command an expert's pay.

This interesting big pay profession was heretofore open to a select few but now its closely guarded secrets are available to you through our home study instruction. All lessons have been prepared in our great resident school here in Chicago, the same teachers and the same material is used and *the same diploma awarded you*.



National College Bldg., Chicago.

The Cost is unbelievably low—the terms so easy anyone can meet them.

LARGE INCOMES FROM DOCTORS,

hospitals, sanitariums, clubs and private patients are bound to come to those of our graduates who profit by the thousands of opportunities available to make money. Mr. Charles Romer, Wisconsin, writes, "At times I have had to turn away people; I have been so busy the depression never touched me." Miss Childs, Baltimore, Maryland, says, "I already have over 40 patients. I hope many others take your course and profit financially and socially as I have. Hundreds and hundreds of graduates have written similar letters. Get into Swedish Massage and Physio-Therapy through our "Right in Your own Home" Plan.

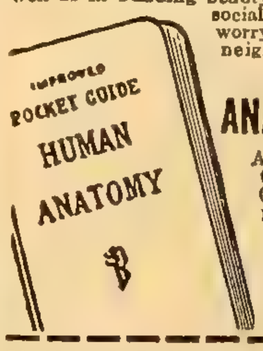
EXPERTS IN REDUCING

The field of "Taking off fat" offers untold possibilities. Hollywood stars have found Swedish Massage the most effective method and the whole world is ready to follow their example.

Women *must* have stylish figures, men *must* keep in trim and rich patients by the thousands are willing to *pay big* for results.

Our course includes special lessons in this work.

Here is a profession, now open to you, which makes you a public benefactor; for the skill we teach you is of great aid in many human ailments as well as in building beauty—it offers you position, both professional and social, it offers you independence, freedom from worry and the respect and admiration of your neighbors and friends.



ANATOMY CHARTS AND SUPPLIES FREE

Anatomy charts, medical dictionary, professional uniform (for either man or woman) patented reducing roller, Hydro-Therapy supplies, all are included without one cent of extra cost.

Send now for complete details, there is no cost or obligation.

National College of Massage and Physio-Therapy
Dept. 530, 20 N. Ashland Boulevard, Chicago

You may send me *Free* and postpaid your illustrated catalog and complete details of your special offer.

Name.....

Address.....

City.....State.....



Warner Brothers held a big party at the Biltmore Bowl and many stars attended. Our cameraman snapped this picture of Glenda Farrell and Joan Blondell as they arrived for the fun

had shopped, and visited. Never to this moment have they mentioned the incident to each other.

THE MacArthurs live in a perpetual round of giggles and sly humor and hearty laughter. They are completely mad—both of them. Charlie by inheritance—and Helen by acquisition.

It is Helen Hayes' ability to laugh at herself and at others, to make life surrender to her moments of unadulterated fun, which gives her perspective. Which has given her the tenet that every person is entitled to the happiness at hand. She believes that every person is entitled to mastery over an individual Fate—entitled to determine what form personal growth shall take, and how contentment shall be achieved.

To that end, she is a mother who does not seek to absorb or chart her child's life. Rather, she considers herself only a lifeline to which her small Mary may cling, when the need arises. She has emphasized the point that her child's life shall be her own and hers alone. To do with as she may desire!

Helen Hayes does not say: "My child will follow in my footsteps."

Rather, she says: "There are certain things every girl should learn, whether she is to be a waitress, a secretary, or an actress. The universal things which make women happy. These are the things I am planning to teach my child. Parents unconsciously betray their children when they impose their own hopes and their own desires on them."

This is Helen Hayes. *One* Helen Hayes nobody knows. The Helen Hayes who is a mystery even to herself is the actress.

The old fear gone-forever!

MIDOL MIDOL



SOME WOMEN still suffer regularly; martyrs to the time of month.

*

OTHERS have put this martyrdom all behind them. The days they once dreaded are just a memory. They approach this time without fear. They pass it without the old discomfort.

*

MIDOL has made periodic pain a thing of the past for many, many women.

*

"OH, YES" say some who have read about it, and heard about it, "but my suffering is so severe, and I've tried so many things that didn't help! Midol may not end all the pain for me."

*

TRUE, there are women who are not relieved of every trace of pain when they take these tablets. But they get such a large measure of relief that they are quite comfortable in comparison.

*

AND the comfort you get from Midol is not momentary, not an interlude, but sustained comfort from the very start. In fact—

*

THE BEST TIME to begin with Midol is before any discomfort is felt.

*

YOU MAY escape all pain.

*

YOU ARE SURE to have an easier time.

THE ACTION of this medicine is effective for hours, and two tablets should see you through your worst day.

*

SO why postpone this welcome comfort another month?

*

ONE REASON some women still hesitate to try Midol is their doubt of its being as effective as advertised. Doubters should ask anyone who has tried it!

*

ANOTHER REASON for hesitating to take these tablets is the fear that Midol may be a narcotic. It is not.

*

THE NEXT time you are in a drug store, pick up a package of Midol. You'll find it displayed on the counter. If not, just ask for Midol.

*

TUCK the slim little aluminum case of Midol tablets in your purse, and be all prepared. Be prepared to "be yourself" all through the days which might otherwise be given over to the usual pain and discomfort.

*

YOU'LL be grateful!

P. S. It's a true kindness to tell any periodical sufferer about this real relief. Don't keep your discovery a secret!

How to be a SWEET LITTLE WIFE



If you want to be sweet and cheerful, you should first get rid of your aches and pains with Lydia E. Pinkham's Tablets

Perhaps you are a cross little girl. Perhaps you know you are cross . . . and just can't help it.

Girls always have *some* reason for being cross, so the first thing you should do is find the reason for your bad disposition. If you have a nice husband, you should please him by becoming a sweet little wife.

ACHES and PAINS

Most girls are a little bit cross each month when they are suffering from cramps, headaches, backaches, and other discomforts.

You can't help being mean to your husband when you are in pain . . . *but you can stop the pain.*

All that you have to do is go to your nearest drug store and buy a bottle of Lydia E. Pinkham's Tablets. Take them according to directions and you will find that your pains and discomforts will quickly disappear. You will be your own gay self again. You will be a sweet little wife and worthy of a nice husband.

ARE YOU NERVOUS?

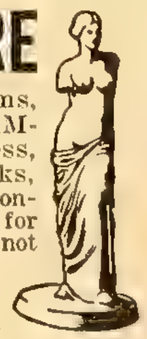
If your nerves are all on edge, this condition may be caused by the pain from which you have been suffering each month. You will find that Lydia E. Pinkham's Tablets will help to calm your quivering nerves.

SINGING MADE EASY FREE BOOK

Write to-day for FREE 32 page book, "How To Make Money With Your Voice", which shows how to develop the beauty and power of your voice for RADIO—STAGE—SCREEN—OPERA—CHURCH—through a home-study Conservatory Singing Course in Voice Development, Sight Singing, Muscle Building and Control, Enunciation, Interpretation, and Style. Individual training for beginners, advanced students, teachers, and children, by instructors of wide American and European experience. Big improvement assured in amazingly short time. Low tuition; easy terms. *Write for free book.*

American Academy of Voice, Dept. D.
521 Fourteenth Street, Oakland, California

IMPROVE YOUR FIGURE



Develop only where needed. Neck, arms, face, etc., with my new VENUS CREAM-METHOD designed to develop shapeliness, lift sagging tissues, fill out scrawny necks, arms, and unsightly hollows. To convince you, I'll send former $1 size for only 25c. Money-back if you're not amazed with results!

ONLY 25c

ROSE MILLER,
Dept 1961-R, Birmingham, Ala.

STREAKED HAIR?



This way brings even color

FADED streaks — dull strands — grayness —all vanish at the touch of this famous clear, water-like liquid. Just comb it on and color comes: black, brown, auburn, blonde. Hair stays soft—easy to curl or wave. Entirely SAFE. Millions know this time-tested way. Get bottle from your druggist or department store on money-back guarantee.



Test it FREE ~ Will you try Mary T. Goldman's on single lock snipped from hair? No risk this way. We send complete Free Test. . . . Mail coupon.

MARY T. GOLDMAN
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Name.....
Street.....
City..... State.....
Color of your hair?.....

Mercolized Wax



Keeps Skin Young

Absorb all blemishes and discolorations and make your skin smooth, soft and healthy with the daily use of pure Mercolized Wax. This single, all-purpose beauty aid is the only cream necessary for the proper care of your skin. Mercolized Wax cleanses, softens, lubricates, bleaches and protects. Invisible particles of aged skin are freed, clearing away freckles, tan and other blemishes. Your complexion becomes so beautifully clear and velvety soft, your face looks years younger. Mercolized Wax brings out the hidden beauty of your skin.

Phelactine removes hairy growths —takes them out—easily, quickly and gently. Leaves the skin hair free. Phelactine is the modern, odorless facial depilatory that fastidious women prefer.

Powdered Saxolite

is a refreshing stimulating astringent lotion when dissolved in one-half pint witch hazel. It reduces wrinkles and other age lines. When used daily, Saxolite refines coarse-textured skin, eliminates excessive oiliness and makes the skin glow with fresh, warm, youthful color.

Hollywood Leads the Fashion Parade

[*Continued from page* 41]

is in a suit with a swallowtail coat!

Let's go back in the ballroom and see what's doing. There is Ann Sothern in a white shirtmaker tub frock. You wouldn't think she'd dress so plainly for a dance, would you? But wait. She's coming nearer, and her dress turns out to be silver lamé. The belt is silver kid and the diamond and ruby buckle matches the blouse studs. Ann is lucky. Columbia lent her to United Artists for *Folies Bergere,* where Kiam dressed her up in the swishiest things imaginable, like lattice sandals of black satin studded with mirror baguettes, and a tiny black felt jockey cap with huge brushes of black aigrettes jumping out at unexpected places at the front and sides.

The effective black chiffon evening coat, made with raglan sleeves and accordion-pleated, which she wore last night with the muff of white violets, was one of Kalloch's lovely ideas. You are going to float in mists of chiffons these spring evenings. One of the nicest belongs to Claudette Colbert. It has a long full skirt and softly draped blouse of yellow chiffon over a silver slip. If you'll stop admiring Jean Harlow's pale gray chiffon dance frock, with the frothy skirt and silvery shoulder straps, I'll show you Hollywood's prettiest sleeves. They are on Una Merkel's fitted Empire hostess gown of black alpaca. The long, full, puffed sleeves, gown yoke, and softly shirred wide collar are eggshell chiffon with fragile lace appliqués. The sleeves are caught tightly at the wrist.

A two-toned color scheme is very new. What do you think of Irene Ware's evening ensemble? She was the girl, you'll remember, who said Fredric March could come over her garden wall any time he wished in *Affairs of Cellini.* Tonight, at the Miramar, she is lovely in a long crêpe skirt of twilight blue. With it she wears a halter blouse of peacock blue crêpe dotted with silver, like the first stars of a spring evening. The three-quarter length coat of dotted peacock blue is lined with the lighter shade, and the silly little hat is also of peacock. It is merely two crossed loops of crêpe, forming a very open filet. Silver sandals are worn with this.

WHILE we are talking about suits, let's whiz back to Paramount where Travis Banton is still thinking up clothes to make Mae West's boy friends nervous. He's succeeding admirably, too. Look at this dove gray suit, consisting of a plain, long-sleeved Regency gown with an extravagant triangular cape entirely bordered with platinum fox. A big picture hat of black taffeta and elbow-length black taffeta gloves add spice.

IN direct contrast to this is Una Merkel's equally smart ensemble of black wool with the flamboyant plaid taffeta blouse in black and yellow. The waist is high-necked, fastened down the front with three big, square, black buttons. The sleeves carry all the interest, for they are long and extremely full at the wrists, where they are confined by narrow cuffs. A short bolero jacket of black wool goes over this waist. The blouse sleeves give dash to the jacket, whose sleeves are only elbow length.

Kalloch, designer for Columbia Studios, says off-the-face hats are doomed, but one of the smartest hats of the season is a broad-brimmed navy blue rough straw belonging to Helen Vinson. She wears it turned sharply back off her hairline. It accompanies a navy blue and white print silk dress, with a white mousseline de soie ruffle flouncing down the blouse front and held in place at the neck with a giant ruby clip. The three-quarter length sleeves are enormous. And Joan Bennett has a hat that goes right back to the nursery for inspiration. It is white Milan straw faced with bright marine blue, and turns up in front exactly like the big-brimmed beaver hats little children used to wear. The hat goes with a white crêpe sports dress Joan bought to match her beach house. The dress has a marine blue collar studded with tiny white felt stars, the chief decorative motif of the house.

Did you know that when Joan goes to buy a formal gown she takes her jewel box along and matches the dress to the gems?

There is one very important group of spring clothes which precludes elaborate jewelry—the knit sports suits. Helen Vinson has a lovely one composed of a dusty pink flannel skirt, a matching high-necked sweater blouse and a prune-colored knitted finger-tip jacket. The belt of the blouse is prune suede. This combination of hues is smart and luscious.

Betty Furness made herself a little knit play-suit of peau d'ange yarn; shorts of corn yellow and a striped short-sleeved jumper waist of corn yellow and brown. A brown knit overskirt can button onto the shorts when she wants to be less informal. Brown antelope ties go with this costume. Mary Carlisle looks like a chubby love of a baby in her play suit of turquoise blue linen with its zipper back and white cotton cord belt. A tiny jacket covers the backless waist, and fastens with oblong ivory buttons.

Capes are tops—by themselves or in lieu of a suit coat. Suits are indispensable, and may be either three-piece with a blouse, or a dress and matching jacket. Interest will center in the use of two colors or more where one was formerly used. Softly blended Pompadour floral designs and sharp stripes and checks are both good for evening gowns, which may be of fragile diaphanous material or clinging crêpes.



A Sense of Humor

A young extra who thinks his director can see only the serious side of life learns that he is wrong

A True Hollywood Short Short Story

By JACK GRANT

TWO thousand extras crowded the set. The next scene would be the last for the day and then would begin the rush for the paymaster's window, a mad scramble for those precious five, seven-fifty and fifteen dollar daily pay envelopes.

The mob had worked hard almost since dawn. Nerves were taut. Everyone was weary. Yet, with the final scene in sight and much-needed salaries soon to be paid, the inevitable horse-play started. Strange how spirits revive and the rough joking begins with the end of an extra's day. It is always so.

Suddenly, over the loud-speakers, boomed the voice of the director. "Quiet down, you people. I know you want to go home, but if you don't quiet down, we'll be here all night."

"What's the matter with that guy?" grumbled a young extra. "Why won't he let us have a little fun? Ain't he got no sense of humor?"

The man to his left, a grizzled veteran of the extra game, chuckled. "No sense of humor, eh?" he said. "Son, you're showing your ignorance. You can call this director a tough taskmaster, a r'aring, roaring, snorting so-and-so when he's got a picture on his mind. But don't ever say he hasn't a sense of humor. Didn't you ever hear the story of the time he died?"

"The time he what?" gasped the amazed boy, looking toward the director's platform as though he might be seeing a ghost.

His older companion laughed again. "The time he died is what he always calls it. It happened back in 1922 when he was on a vacation in Paris. Sit down, kid. We might have time for the whole story before the next take.

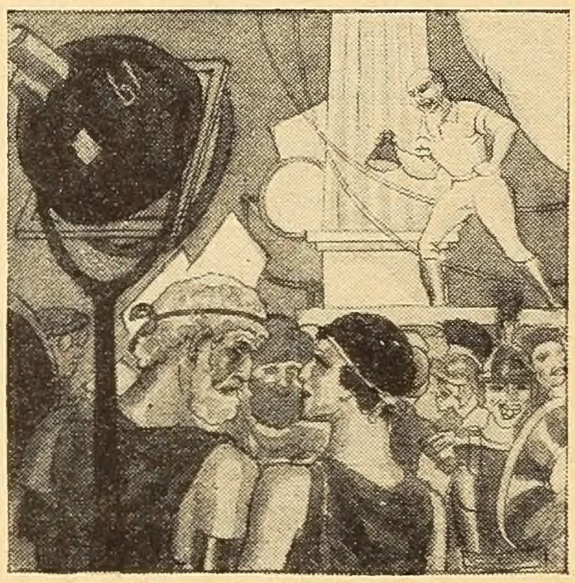
"Well, while our director was in Paris, he was taken sick. The doctors diagnosed his illness as inflammatory rheumatism and arthritis. They told him it was only a question of days, maybe hours, until the inflammation reached the valves of his heart and he would die. Other specialists were called in and they confirmed the death sentence.

"Men face death in funny ways. Now that I'm getting along in years, I sometimes wonder how I'll face it when my time is up. If I show even half the fortitude of this director, I'll count myself a brave man. He didn't fear death. He laughed at it. He displayed the most amazing sense of humor of which I've ever heard.

"The very moment the doctor's final verdict was made known to him, he issued an invitation to all of Paris to come to see him. In vain, the medics tried to talk him out of it. They said he needed peace and quiet. He replied he expected to be quiet for a long time, but, in his few remaining hours, he wanted to have some fun.

"French newspapers made a big play on the story. The headlines read, *American Film Millionaire Dying—Holds Open House at Deathbed!* The next morning the lines began to form at the Ritz Hotel. All of Paris had been invited and all of Paris came. Squads of gendarmes turned out to handle the crowds. If an American millionaire wanted them to see him die, they were more than willing to oblige. Crazy people, these Americans, anyhow!

"From his bed, strapped down on a wooden board, the director was able to classify the visitors almost upon sight. First, there were the curious who merely wanted to see what an American millionaire looked like. They had nothing to say, merely smiled, an embarrassed, self-conscious smile. Then, there were the ones who had something to sell—inventors who needed a 'little' financial backing, salesmen of bonds, jewelry, lingerie. 'But I don't need lingerie,' the director would laugh. 'I'm going to die.' The replies of the salesmen were all the same. 'Surely you leave a loved one you want to make happy.' This with a knowing leer.



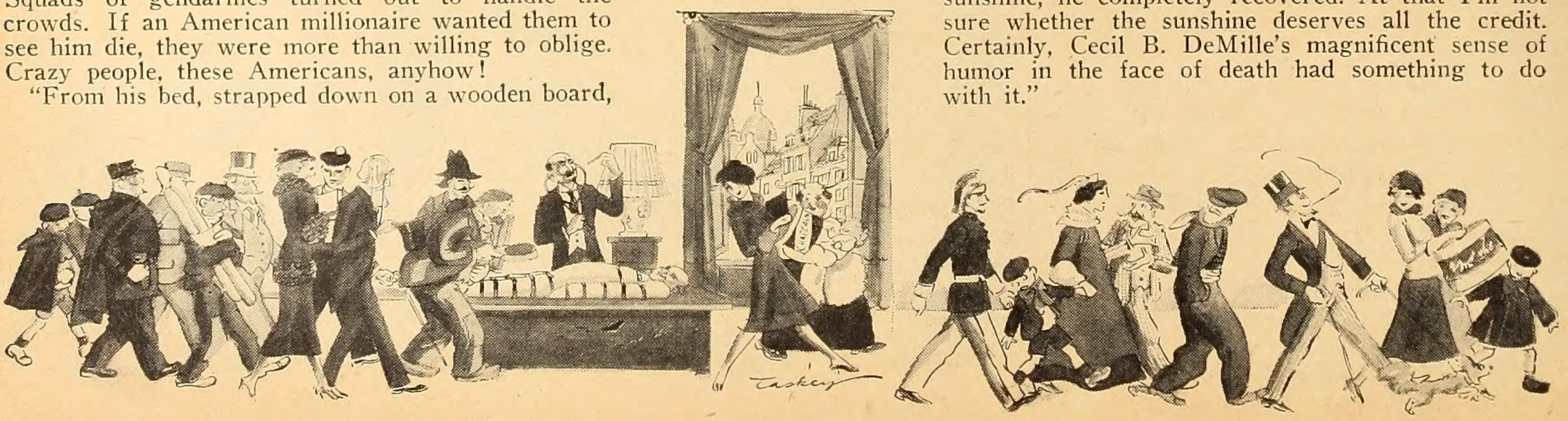
"Friends and acquaintances were among the crowds, of course. One young lady, a former flame of his youth, flew to his bedside from London. It is she who is responsible for the stiffness of his left wrist which persists today. She knelt on that wrist while she cried over him. And he bore the pain rather than disturb the grief she was so obviously enjoying.

"The curious, the salesmen, the friends were plentifully represented in the almost endless line of people who filed in and out of the hotel bedroom. But in the majority by far were the folks who had once been similarly afflicted. They were easily recognizable for they all began with a 'how do you feel?' Then, before he had time to answer, continued with 'when *I* had rheumatism, you have no idea how much *I* suffered.' Once two women, utter strangers, indulged in physical combat in an argument as to which had suffered most while the dying man watched the fight. And this is the fellow you said had no sense of humor.

"After a week, however, the passing parade began to bore him a little. He seemed no nearer death despite the doctors' sentence. So he decided to start for home. He argued his body would have to be sent to California, so why not go as far as he could while life remained. He ordered the board upon which he lay sawed out to fit his figure exactly and engaged passage on the next boat for America.

"Strapped to his board, he was carried to the boat train, and there encountered his first transportation difficulty. The board was too wide to go through the compartment door. The window had to be taken out. While this was being accomplished, the train conductor came bustling up to demand explanations for the delay that was being caused. Didn't these fellows know that trains ran on schedules? They did, but they were accommodating a sick man, a man with inflammatory rheumatism. 'Where is he?' asked the conductor. 'When I had rheumatism—' Delays were forgotten while the conductor explained how much he suffered while the current sufferer hung half in and half out of the train window.

"Getting on the boat was another task, but the most remembered incident was the hour our director lay on his board *checked with the other baggage*. Eventually he reached America and, after another journey, California, where, in the warmth of the sunshine, he completely recovered. At that I'm not sure whether the sunshine deserves all the credit. Certainly, Cecil B. DeMille's magnificent sense of humor in the face of death had something to do with it."



JOAN CRAWFORD'S AMAZING CHARACTER TEST

In May SCREEN BOOK a famous psychiatrist makes a complete analysis of Joan, based on the remarkable facts in her life and career. The revelations about her personality are astonishing. Every woman will want to apply this unique test to herself.



Other unusual features in the May issue, now available at all newsstands include—*Every Star Has a Double of the Opposite Sex . . . Grace Moore's Bohemian Adventures* . . . interviews with Claudette Colbert, Jessie Matthews, Adolphe Menjou, Anna Sten, Alice Faye and many others.

SCREEN BOOK

May SCREEN BOOK brings a beautiful array of spring style creations straight from Hollywood . . . valuable free beauty service for every woman . . . and distinctive features found in no other magazine . . . don't miss the one last opportunity to enter the Ruby Keeler Scholarship Contest!

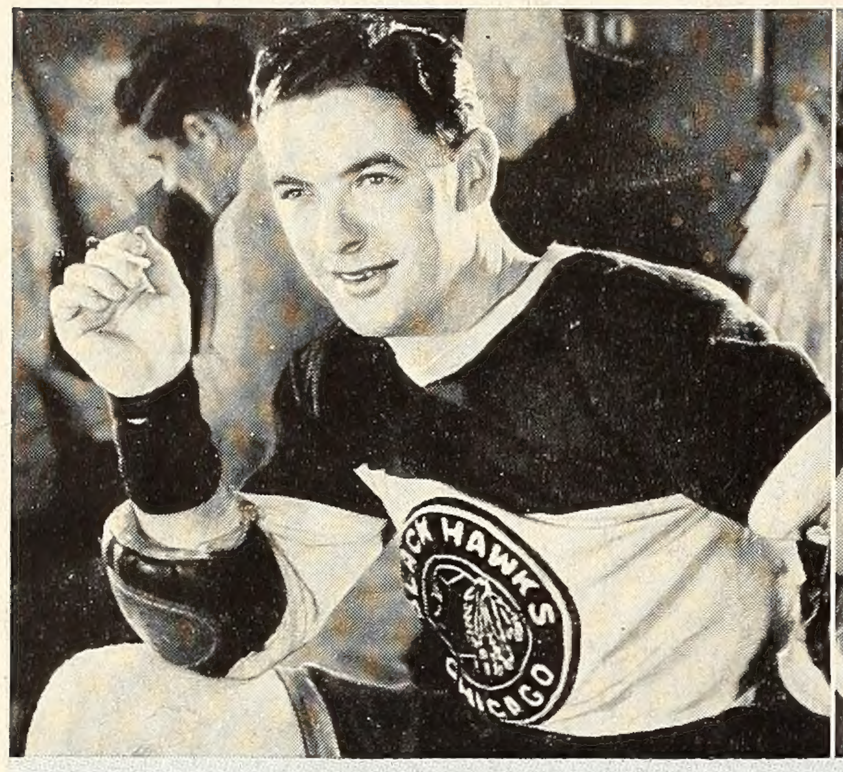
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